



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# American Art News

VOL. XVI., No. 22.

Entered as second class mail matter.  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MARCH 9, 1918

10 PAGES.

SINGLE COPIES, 10 CENTS

## TRIBUTE TO FOREIGN QUEENS

Under the auspices of the Woman's Committee of the Council of National Defense, the Pen and Brush Club will soon put on exhibit in a Fifth Ave. window, two messages, beautifully illuminated on parchment, addressed to the Queens of Belgium and Roumania, and conveying the sympathy and understanding of the Women of the Council of National Defense. Each parchment bears the autograph signature of the chairman of the eight committees that constitute the Council and each message is enclosed in a wooden container or chemise 15 inches in height. The interior is cylindrical, while the exterior forms a hexagon. Each section of the hexagon is richly decorated in color after the manner of the old Italian intaglio—warm and cool pinks, old blue and dull golds predominating. The whole already wears the mellowness of hoary service.

The front section of the container designed for the Queen of Belgium has the Belgian coat of arms and that of the U. S. The other sections bear the arms of the Allies. Each section is framed in silver, and each container is capped with a detachable silver top engraved: "From the Woman Committee of the Council of National Defense," etc., and the date. The silver trimmings are beautifully chased, after early Gothic design, said to have been "lifted" from a rare example in the Metropolitan Museum.

The illumination of the parchment, the fashioning and decoration of the containers, are the work of C. Scaphecchi, native of Sienna, where he mastered the arts. For long he has been resident here, where his skill is largely employed in ecclesiastical and fine interior decoration.

Mr. Scaphecchi donated his art and time to the perfecting of the parchments and containers, which doubtless will eventually find a home in some Old World museum.

The silver work was designed and executed, also as a donation, by a club member, Miss Lilla Whitcomb Davis, and the whole work was brought to fruition through the vigilance of Mrs. Dorothea Warren O'Hara, Chairman of the Art Publicity Committee of the Council of National Defense.

The Woman's Council cabled recently from Washington the content of the messages to the respective queens.

## TUSCANIA MEMORIAL PLANNED

An Associated Press cable from Port Ellen, Scotland, says it is proposed to erect a monument in the center of the Island of Islay, one of the inner Hebrides, to commemorate the soldier dead of the Tuscania. Probably the monument will take the form of a huge granite column, with the names of the victims carved thereon, and the site will be a knoll facing the Atlantic on a high elevation, from which can be seen, on a clear day, three different points where the Americans are buried.

## WATERCOLORS ON TOUR

Watercolors by Sargent and Homer have been sent on circuit of the principal cities, under the direction of the Association of Art Museum Directors. Other important collections are to be assembled for circuit exhibitions in the museums represented in the association. The purpose of the experiment is to correlate exhibition plans in the chief cities by entrusting such plans to a single associated management, thus saving much of the time and money that would otherwise be spent in separate enterprises, while giving to the related museums exhibitions of high quality.

## ARTISTS FOR WAR WORK

The War Department had formed a committee of American artists to recommend artists for service abroad, those selected to be commissioned captains in the Engineers Reserve Corps.

The committee is headed by Charles Dana Gibson, and includes Herbert Adams, Edwin H. Blashfield, Cass Gilbert, Oliver Dennett Grover, Arthur T. Matthews, former director of the Calif. School of Design; Joseph Pennell, Edmond C. Tarbell and Francis C. Jones.

It is announced that eight American artists have been recommended for this service. First Lieut. J. Andre Smith, etcher, now in the Engineers Reserve Corps; First Lieut. Walter J. Enright, illustrator, now in the Signal Reserve Corps; Harvey Dunn, painter, Chicago; George Wright, illustrator, William J. Aylward, painter, Henry Townsend, painter, Wallace Morgan, illustrator, and Ernest C. Peixotto, painter.

Gen. Pershing recently asked for four official artists for special service. From the list given above these men will be taken.

## A FULLER FOR CHICAGO

A rare example of the work of that imaginative and gifted artist, George Fuller, reproduced on page three, has recently been purchased from the Macbeth Gallery for the permanent collection of the Chicago Art Institute.

The picture is called "Psyche," and was painted in 1882, when Fuller was at the height of his artistic career, two years before his death.

The subject is a young woman, three-quarter length, with a strangely beautiful face, crowned with rich dark brown hair, her gauzy drapery clinging loosely to her phantomlike body, which seems to float lightly in the mysterious atmosphere that

## SARLIN SALE OFF

The long announced and much anticipated sale of the art collections of M. Louis Sarlin, which was to have been held at the Georges Petit Galleries in Paris, March 2 last, as was exclusively announced in the AMERICAN ART NEWS some weeks ago, was called off almost at the last moment, the collection having been sold en bloc at private sale to a Scandinavian collector.

## HOW WYANTS APPRECIATE

A search of the sale records shows that the fine and large Wyant "In the Adiron-

## COMING OPPENHEIM SALE

Discussing the coming sale in Berlin of the art collection formed by the late Baron Oppenheim, and which sale, originally set for Oct., 1914, was abandoned on account of the war, Mr. Louis Duveen, of Duveen Brothers, said in part to a N. Y. "Herald" reporter recently: "There are forty-four paintings. What I consider three of the best paintings have been sold out of it privately. These are a very fine Dirk Bouts and two very good Memlings.

"It is not to be presumed that any dealer of the Entente countries will purchase at the Oppenheim sale, even if he could do so through agents. It would be sending money into an enemy country. Therefore the sale will have to be held without dependence upon the English, French and American markets, three very important factors. We all are interested to observe whether or not the high art values that have pertained in Germany will be maintained in the absence of competition by English, French and American buyers.

"The great picture of the collection is by the very rare old master, Petrus Christus. It is No. 7 in the catalog. The painter was born on an uncertain date in Baerle, near Tilburg, and died, probably in Brügge, in 1473.

"There are two works by Frans Hals, two by Hobbema, one painting by Pieter de Hooch, a very good Van den Neer and a good small early Rembrandt.

"The two pictures by Frans Hals," Mr. Duveen continued, "are companion pieces of the same title, 'Laughing Child.' They are heads, and circular in shape.

## Dutch Old Masters

"No. 18 is a 'Village Among the Trees,' by Hobbema, in which a broad roadway leads to a village. The houses, surrounded by shrubbery, spread out in the middle and background. A wheat field that has been mowed and sheaved is alongside the road. An inn stands under high trees in the foreground. The sky is cloudy.

"The other Hobbema is 'The Watermill.' To the left of the picture is an old, red tile roofed mill with a high sluiceway.

Aart van der Neer is represented by 'Winter,' a skating scene on a canal; Paulus Potter by a 'Herd of Swine in a Storm,' a picture I might have mentioned before; Rembrandt by a 'Study for a Young Girl's Head.' This head is turned three-quarters toward the left and looks down.

"If all countries were to be represented at the sale of the 44 paintings," said Mr. Duveen, "there is no doubt a fine total would be realized. As it is, there is curiosity regarding the result."

Mr. Duveen does not think much of the objets d'art in the collection, although they fill an entire volume of the catalog. "The objets d'art are third rate from our point of view," he said. "This branch of the collection consists largely of heavy German stoneware and German glass."

## WAR MEDALS READY

The American Numismatic Society, Broadway at 156 St., now has ready the medals struck to commemorate the visit of the British and French Commissions made to this city last year. Subscribers may obtain them from Mr. Sidney P. Noe, secretary of the organization. On the obverse of the medal is a head of Victory, adorned with a sprig of oak and lily and a cluster of pine needles as emblems of England, France, and the United States. The inscription on the obverse side reads:

"To commemorate the visit to New York of the French and British War Commissions, 1917."

The reverse contains a group of three figures. The inspiration of France, personified by Joan of Arc, and the chivalry of England, in the guise of a mediæval knight—both in full armor—are enlisting the aid of American Liberty in the world war for freedom.

Five of these medals in gold have been struck for presentation to M. Rene Viviani and Marshal Joseph Joffre of the French Commission; Hon. Arthur James Balfour and Lieut. Gen. G. T. M. Bridges of the British Commission, and to former Mayor Mitchel.

The obverse of the medal was designed by D. C. French and the reverse by Miss Evelyn B. Longman.

F. Lynn Jenkins is to give an exhibition of his portrait busts at Henry Reinhardt & Son's Gallery, 569 Fifth Ave. Mr. Jenkins has recently executed a bust of Miss Gloria Gould, daughter of George J. Gould.

At the recent Salmagundi watercolor exhibition, two examples of Oscar Fehr found purchasers.



BAPTISM OF ST. HYPPOLITE BY ST. FLORENTINE  
Spanish XV Century (Catalan School) now on exhibition at Demotte's  
(See pages 5 and 6)

envelops the whole picture. This is the second important Fuller in the collection of the Art Institute.

Important examples by this great painter are becoming exceedingly scarce.

## HONOR MINERALOGY'S FATHER

Canadian and American scientists met Mar. 2 last in the American Museum of Natural History to celebrate the 175th anniversary of the birth of Abbé René Just Haüy, the father of crystallography and modern mineralogy. Papers were read that defined the indebtedness the world owes to the founder of these two sciences.

An exhibition of the works, letters, portraits and memorabilia of the Abbé René Just Haüy is on exhibition in the Mineralogical Hall of the Museum of Natural History, the Stuart Gallery of the N. Y. Public Library, and in the N. Y. Library at Albany.

lacks," purchased at the second session of the Hearn picture sale last week, it is currently reported, by Mr. Jacob H. Schiff for the record figure of \$21,500, brought only \$6,300 at the first W. T. Evans sale in 1900.

## SUGGESTS A NEW LINCOLN

Mr. Aeneas O'Neill, writing for Sir Alfred Mond, First Commissioner of Works in the British Government, from London to the N. Y. "Chronicle," suggests in the name of Sir Alfred that, instead of setting up in London a replica of Barnard's statue of Lincoln, as proposed by the American Peace Centenary Committee, a wholly new statue should be designed with special reference to the particular site.

Mr. Barnard refused to say what he thinks about the proposal to design a new statue. "The whole matter has passed out of my hands," he said to a N. Y. "Times" reporter.

## Spanish Art Gallery

LIONEL HARRIS, Proprietor

### OLD MASTERS

# Antiques

50 Conduit Street  
LONDON, W.

### Picture, Studio and Gallery Lighting

EXPERT ADVICE

I. P. FRINK, Inc.

24th St. and 10th Ave., New York

Established 1888

### HENRY SCHULTHEIS CO.

#### Modern Paintings

Etchings Color Prints Frames

142 FULTON ST. 55 VESEY ST.  
New York

### WARWICK HOUSE LTD.

No. 45 EAST 57th STREET, NEW YORK

Old Prints △ Primitive Pictures  
Ancient Stained Glass △ Interiors

WATER COLORS by WM. RITSCHER, N. A.  
HENRY FARRER

E. MULERTT G. SIGNORINI F. BALESO

### R. Dudensing & Son

45 West Forty-fourth St.

(Between Fifth and Sixth Avenues) OIL PAINTINGS

### Sangiorgi Gallery

Fine Arts △ Antiques △ Decoration

New York Studio: 55 E. 56th St.  
ROME: BORGHESE PALACE

ANTIQUITIES

OLD FABRICS

### DAWSON

9 EAST 56th ST.

BET. 5th & MADISON AVES.

TAPESTRIES

DECORATIONS

LONDON PARIS FLORENCE ROME

### Hudson Forwarding & Shipping Co.

Custom House Brokers  
and Forwarding Agents

24 STATE STREET NEW YORK, U. S. A.  
TELEPHONE 1723-1724 BROAD

We specialize in clearing through Customs  
ANTIQUES, WORKS OF ART, PAINTINGS, Etc.  
WE HAVE EXCELLENT FACILITIES FOR HANDLING  
SHIPMENTS TO OR FROM ALL PARTS OF THE WORLD

The XVIIth Century Gallery of

### OLD MASTERS

HIGH CLASS PAINTINGS

23a OLD BOND STREET, LONDON, W.

## DEMOTTE

Announce the  
Opening of Their

American Galleries

at

8 East 57th Street

New York

For years the house of Demotte has occupied a  
unique field in Paris, specializing in Gothic Art

## GOTHIC ART

SCULPTURES  
TAPESTRIES  
FURNITURE  
STATUARY  
PAINTINGS  
RARE FABRICS

### EXHIBITIONS NOW ON

#### Fletcher Art at Museum

Some 251 objects of art have been selected by the Metropolitan Museum from those in the late Isaac D. Fletcher's home on Fifth Ave., and these are known as the Mr. and Mrs. Isaac D. Fletcher Collection, and are shown in Gallery D. The present exhibition is in accordance with the desire of Mr. Fletcher, as expressed in his will, that the collection should be "exhibited in its entirety separate from other exhibits, in some gallery or galleries to be temporarily set apart by the Museum for this purpose, for a period of not less than one year." Eventually the collection will be broken up into its component parts, which will be exhibited alongside of similar material already in the Museum, carefully distinguished, as usual, by labels.

Among the objects of classical art in Mr. Fletcher's bequest is a magnificent Apulian vase, 3 ft. 3 in. high, a splendid example of the class of pottery produced by the Greeks of Apulia during the IV century; another South Italian vase of the same period, 1 ft. 8½ in. high, known as Lucanian; eight pieces of ancient Roman glass, and two glazed bowls, two bowls with metallic glaze, I century B. C. or A. D.

#### Egyptian Art Specimens

Two representative examples of Egyptian art—a seated figure of a cat, in bronze, 15.9 cm. in height, early part of the Ptolemaic period (about 300-200 B. C.); and an excellently modelled statuette, in diorite, 59 cm. in height, of a priest named Har-nofer—are included in the collection.

#### The Fletcher Paintings

Including 9 watercolors, the paintings of the collection number 37. Of these the portrait of Mlle. Charlotte du Val-d'Ognes, by Jacques Louis David, is the most striking. The Museum could hardly have acquired a more charming or more important example of French portraiture of the period of the Revolution. It was painted during the Directoire, and the austere taste of the time, the opposite of the fashion of the old régime, is shown in the simple arrangement. Of modern foreign oils there are also: Fritz von Uhde's "Going Home," a "Landscape With Distant Mountains," by Wyant, and a portrait of Mr. Fletcher by Eksergian.

Among the watercolors are two brilliant Jongkinds, a landscape sketch by Gainsborough, and a copy after Pieter de Hooch by Bonvin. There are also two miniatures, one by Shelley, somewhat in Cosway's style, and one attributed to P. A. Hall.

#### European Sculpture

Five pieces of Gothic sculpture are particularly desirable accessions, a stone group,

of several figures, representing the Kiss of Judas, a fine example of French sculpture (late XIII or early XIV century); a charming statuette, in stone, of the Virgin and Child (XIV century); another somewhat larger statue of the Madonna; a youthful saint seated and writing (late XIV century), and a statue of St. James the Greater (late XV century), possibly Burgundian work.

French XVIII century sculpture is exemplified by a graceful statuette, in terra cotta, of a young girl holding flowers, by Claude Michel Clodion, 1738-1814, and there is a marble group by Rodin.

#### European Decorative Art

The collection includes nine panels of stained glass dating from the latter part of the XVI century or the first half of the XVII century, and probably of Flemish origin. Among other Renaissance material, there is a small Flemish tapestry of the late XVI century, a Limoges enamel plaque by Pénicaud, and a Gubbio XVI century lusted plate.

#### Near Eastern Art

Near Eastern art in which Mr. Fletcher much delighted and in which department his collection is especially rich, is essentially one of decoration in which representation, when it occurs, is strictly subordinated to decorative requirements. There are many fine specimens of Rhages and Sultanabad wares, and 20 fine rugs, mostly of the so-called Ispahan and Ghiordes types, and five superb Polonaise rugs.

#### Far Eastern Art

Chinese ceramics form an important part of the collection, as also XVIII century potteries of the Ming period and porcelains.

#### "Sand" Pictures by Elizabeth W. Roberts

Elizabeth Wentworth Roberts is showing a series of studies entitled "Figures on the Sand," at the Babcock Galleries, 19 E. 49 St., to March 16. The seacoast at Annisquan is the scene of these vivid pictures of sand and shore, treated with a convincing simplicity. Miss Roberts has painted these stretches of sand and water under every aspect of sunshine and cloud, in early morning, at noon and when the glow of sunset illumines sky and sea. Most of the effective oils are strong in color, and they inspire a sense of bigness, of space and light, added to which there is poetry and a certain mystery conveyed by the suggestion, or mere indication of dampness, sand and receding water. Figures of children and others form impressionistic dots of color and give life and movement to the scenes depicted.

Miss Roberts will devote the proceeds of sales made during the exhibition to the war sufferers in France and the Red Cross, as she has already done in the cities where her pictures have recently been shown.

## DURAND-RUEL

New York - 12 East 57th Street  
Paris - - - 16 Rue Laffitte

### Messrs. E. & A. Milch

announce an exhibition of

Paintings by Robert Henri

108 West 57th Street

Next to the Lotus Club

To March 17th

### Wilfrid M. de Voynich

Aeolian Hall, New York

FORMS COLLECTIONS  
of ILLUMINATED MSS  
and PRECIOUS BOOKS

NOW ON FREE PUBLIC EXHIBITION

THE

## WONG-YUA-SHI

COLLECTION OF

CHINESE  
PORCELAINS  
BRONZES  
JADES and  
PAINTINGS

Catalogues on request

### The ANDERSON GALLERIES

PARK AVENUE AND FIFTY-NINTH STREET

NEW YORK

### The Home of Old Masters

Where you can find Rare Paintings  
from the 13th to the 20th Centuries

### WESTON GALLERIES

622 LEXINGTON AVE. 542 MADISON AVE.  
NEW YORK

### MAX WILLIAMS

Rare Engravings Etchings  
Americana, New York Prints  
Prints, Paintings, Models of the

OLD SHIPS

Madison Avenue at 46th Street  
Opp. RITZ-CARLTON HOTEL NEW YORK

French Furniture  
Tapestries

17th and 18th Century  
Antiques

Fansen

Paris  
64, 9 Rue Royale

New York  
25 West 54th Street



Important Examples of  
**OLD  
CHINESE PORCELAIN**  
from  
**GORER OF LONDON**  
on Exhibition at  
**Parish, Watson & Co., Inc.**  
American Representatives  
560 FIFTH AVENUE NEW YORK  
Entrance as hitherto through Dreicer & Co.

#### Landscapes by R. H. Nisbet

An exhibition of recent landscapes by Robert H. Nisbet is now on at the Arlington Galleries, 274 Madison Ave., to Mar. 23. The 23 canvases in this display are all truthful portrayals of the beautiful hill country of the northwestern corner of Conn., under the varying aspects of the four seasons. The two moonlight scenes are brushed in a soft, low tone that gives them a certain quality of atmosphere that recalls that of Francois Cachoud. The artist's depiction of moonlight on the water, filtering through the trees and illumining the landscape, is also faintly suggestive of the French painter's Ancey and Grenoble canvases, without, however, attaining the same luminosity.

The other pictures are in a higher key, the spring scenes more especially brilliant in greens and early bloom effects. "Nude in Laurel," shows a youthful female figure half hidden among the branches of a flowering laurel, and the same theme is differently treated in "When the Year Is Young." A sense of budding life and, of joyousness, is felt in all of Mr. Nisbet's spring pictures.

Winter and summer are well represented in "White Hillside," and "The Ice Run in Summer," and the wood scenes in "The Haunt of the Partridge," "White Birches," and "The Valley Road," are among the most attractive of the examples shown.

#### Members' Show at Century Club

The annual exhibition of oils and watercolors by artist members at the Century Association, No. 7 W. 43 St., on to Mar. 16, contains 25 examples. Augustus Vincent Tack is represented by a large canvas of a Pilgrim wandering on a mountain top, the figure carefully drawn and symbolizing the striving after a knowledge of good and evil.

Robert F. Bloodgood in his watercolor "The Chase," pictures a bird in full flight in pursuit of a bee. The landscape, while sketchy, is still vigorous and effective. "The Snow King's Garden," by Walter L. Parmer, is an admirable presentment of winter woods, with snow laden trees. There is a good interior by Frances C. Jones, with two girls, one seated and the other standing, arranging flowers, and H. Bolton Jones in his "Late Spring" deals delightfully, as always, with a meadow road which crosses a brook with rustic bridge.

Gardner Symmons contributes a fine snow landscape painted from a side hill. "Moonlight and Breakers," by Howard Russell Butler, is a truthful and poetic translation of the tranquil sea, with a path of moonlight broken in the foreground by the breakers merging into spindrift. "Alone and Forsaken," by William H. Lippincott, is a fine study of a noble dead tree, and "Study of a Head," by Irving R. Wiles, is a good character portrayal of a turbaned Oriental.

#### S. MacDonald-Wright at Daniel's

"Modernist" theories have an able exponent in S. MacDonald-Wright, who has placed on view at the Daniel Gallery, 2 W. 47 St., to Mar. 18, some 15 examples of his recent work. Mr. MacDonald-Wright uses a brilliant color scale as a medium of expression, and he plays upon this scale as a musician upon his instrument, both in the interpretation of nature and in his figure painting. To the uninitiated his still-lives are the most readily understood, many of them being more conventional in treatment than the various "Synchronies" in red, yellow-orange, green or blue. The display is interesting from the point of view of modern tendencies in art.

PARIS LONDON

**TON-YING & CO.**

Chinese Antiques

615 Fifth Avenue  
NEW YORK

SHANGHAI

PEKING

#### Americans at Macbeth Gallery

A group of 30 well-known contemporary American artists is holding an exhibition at the Macbeth Gallery, 450 Fifth Ave., to March 27. Each painter is represented by one example of his work, and the general effect is one of agreeable variety and considerable interest. The examples chosen are, generally speaking, typical of the respective artists, notably Emil Carlsen's fine marine, "Surf," bought by the gallery at the Hearn sale last week, and again, "May Morning," by C. H. Davis; J. F. Murphy's, "The Clearing," J. Alden Weir's "Rocks," E. Daingerfield's "Clearing New Ground," F. Frieske's "Blue Kimono," W. Metcalf's "Falling Snow," and Arthur B. Davies' "The Redwood Grove," all thoroughly characteristic work. Other prominent artists are also well represented and the display is one of the most interesting of the season.

#### Museum's French Art Display

The French Government loan exhibition at the Brooklyn Museum, originally planned to close on March 17, will be continued through Sunday, March 31. The attendance at the Museum during this exhibition has been up to date over 40,000.

#### Britain at War Seen by Artists

An unusual interest is attached to the exhibition now on under the auspices of the British Government, at the Jacques Seligmann & Co. Galleries, 705 Fifth Ave., to Mar. 23. The efforts and ideals of Great Britain in the war are admirably portrayed in a series of prints by such well known artists as Frank Brangwyn, Muirhead Bone, Charles Shannon, Edmund Dulac and others. The efforts are shown under the following headings: Making Soldiers, Making Sailors, Making Guns, Making Aircraft, Building Ships, Transport by Sea, Women's Work, Work on the Land and Tending the Wounded, and under each heading, six prints. Twelve larger prints, mostly in color, express Great Britain's ideals.

The set of prints has been presented by the Vice-Chancellor and members of Cambridge University, England, to the President and members of the Harvard Club of N. Y., in memory of the Harvard graduates fallen in the armies of the British Empire in the war.

#### A Russian Painter's Work

Mrs. Albert Sterner has arranged an exhibition of the work of I. Mortimer Block, a Russian painter of landscapes and in-



PSYCHE  
George Fuller

Sold by Macbeth Galleries to Chicago Art Institute.

#### Dutch Painter at Majestic Art Salon

Pieter J. L. van Veen of Holland and Paris is exhibiting 33 of his oil landscapes at the Art Salon in the Hotel Majestic, Central Park West, under the direction of Dr. Fred Hovey Allen, through the month.

The artist has included both European and American subjects in his showing, which amply justify his reputation as a colorist. The present exhibition is the first comprehensive showing of his landscapes in this country.

"A Cathedral in the Forest, Mt. Rainier National Park," has the place of honor in the exhibition. The tall spruce tree trunks are depicted with almost microscopic detail. The theme is unusual and the execution good. "La Vielle Chaumiere-Barbizon," presents, charmingly, a vine-clad Barbizon house. "La Plaine de Chailly" is the field that Millet painted in his "Angelus," and "Mills on the Amstel River" is a typical Holland scene with two windmills.

#### Tolentino Art Gallery

Fine Antique Furniture  
Bronzes and Marbles, Interior Decorator

Rome  
Via Sistina 57

New York  
749 Fifth Avenue

teriors, in the upstairs gallery over which she presides, at 556 Fifth Ave., where the display can be seen until Mar. 16.

Some 25 canvases are shown, affording an unusually and timely opportunity for studying Russian landscape scenery and peasant life. The paintings, almost without exception, have a morbid atmosphere and a marked absence of life or joyousness. The peasant types shown are portrayed engaged in their home occupations in their national costumes.

#### Mohammedan Art Exhibit

In addition to a fine collection of Persian potteries and miniatures, K. Minassian has a special showing of Mohammedan art at his gallery, 450 Madison Ave., where he is also placing on view some interesting paintings by well known masters of the best periods of Chinese painting.

STUDIO FOUNDED IN 1840 ESTABLISHED IN NEW YORK SINCE 1907

**ROUGERON**

94 Park Avenue, between 39th and 40th Streets

**PICTURE RESTORATION**

Highest References from Museums, Collectors and Picture Dealers

#### The Gorham Foundries

give to the casting of life size, colossal, and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

Particular attention is being given to the patining of statuettes.

The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

**THE GORHAM CO.**

FIFTH AVENUE and 36th STREET  
NEW YORK

#### Robert Henri's Paintings

(By the Second Viewer)

The exhibition at the Milch Galleries, West 57 St., of recent paintings by Robert Henri gives a better idea of this talented man's ability than any late demonstration he has made of his work. The tendency toward angularity and stiffness of brushing is not so apparent and the penchant for perfunctory, hasty and superficial expression, though indulged, is not permitted to master in this group of well selected subjects. A want of fleshy texture still detracts from the impression made by the heads of Indians which otherwise bear much character. Two of the nudes are better in this respect, the brilliant Titian haired one, and the one shown in the picture called "Mother and Daughter," a thing more deeply studied than most of the works shown, but a picture unattractive almost to repulsion.

Painters will like it, however, for the color is a nearer approach to Henri's color at its best than one finds in much of the late work. Mr. Henri's heads of Irish types, which he is said to enjoy doing more than any other of his subjects, are wanting in sympathy and lacking in understanding of character. They are set up to be painted, and they differ from them chiefly in that they are fair-cheeked instead of copper-cheeked, blue-eyed instead of black. It is easy enough to find these faults, but it is only just to praise also, for Mr. Henri is, after all, one of the salient artistic personalities of the moment.

James Britton.

#### Oil and Tempera Work by G. E. Browne

Recent paintings in oil and tempera by George Elmer Browne are shown at the Whitney-Richards Galleries, Holland House, Fifth Ave. and 30 St., until March 23. "A Corner of the Vineyard" is the best picture in the present exhibition and was shown last spring in the Allied Artists' display in the Fine Arts Galleries, and improves on acquaintance.

"The Octagon House" is highly decorative; "Life of the Sea" is a study of Provincetown, where the artist conducts a summer art school. "The White Seiners," in tempera, is also a Provincetown subject, and "Sunlight and Shadow" is a good female nude painted in a French garden. "Winter Nocturne" is a strong and truthful winter scene.

The little display emphasizes the artist's characteristic virility of brush work, and his unusually fine and rich color sense.

The exhibition of Rembrandt etchings, loaned by Mr. J. Pierpont Morgan, on view in the print gallery of the New York Public Library, is to remain until Apr. 18, instead of closing on Mar. 31.

**LAI-YUAN & Co.**

C. T. LOO

557 Fifth Avenue, New York

**Chinese**

**Antiques**

BRANCHES

PARIS—SHANGHAI—PEKING



## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.  
Published Weekly from Oct. 15 to June 1 inclusive. Monthly from June 15 to Sept. 15 inclusive.  
**AMERICAN ART NEWS CO., INC.**  
Publishers  
15-17 East 40th Street  
Tel. 7180 Murray Hill.  
**JAMES B. TOWNSEND**, President and Treasurer  
15-17 East 40th Street  
**REGINALD TOWNSEND**, Secretary  
15-17 East 40th Street

**SUBSCRIPTION RATES**

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

## CHANGE OF ADDRESS

When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

## DISCONTINUANCES

If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

## WHERE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's Fifth Ave. and 27th St.  
Powell's Art Gallery, 983 Sixth Ave.  
**WASHINGTON**  
Brentano's—F and 12th Streets

## NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

## FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

## ART SEASON'S REVIVAL

As we predicted last week, the unexpected success, on the whole, of the art auction thus far of the season—that of the Hearn collections, and especially its proof of the phenomenal rise in values of modern American landscapes, has brought life and hope to an art season which, while marked by unusual activity in the matter of exhibitions, has not until now been one of financial activity or good business.

Ever since the sale the dealers' galleries and studios, not only in New York, but throughout the country, have been well patronized and the psychological effect of the sale, which we noted last week, in turning the thoughts and attention of the art-loving and buying public again to the subject of art has been most noticeable.

This result has also proven that large and important art auction sales are, especially in a dull season, more beneficial than hurtful to the art trade. Now comes the announcement that the Bardini sale of early and Renaissance art objects postponed from last December, and which might not have been held at all this season, had it not been for the Hearn sale success, will take place in early April. This will give another filip to the then waning season, which, as it now looks, may end as happily as it opened gloomily.

## THAT PENNELL CASE

(From a Special Correspondent)

Phila., Mar. 7, 1918.—Many tales have been told afloat the Pennell Art Club shindy. Here follows another, vouched for by a friend of the officers involved. Capt. Peter Latham, connected with the British recruiting forces in this city, was dining with another British officer at the club, and with their dinner had a bottle of light wine. Mr. Pennell was seated at a table not ten feet away, and, in tones which designedly carried, in the well-known Pennell manner, commented on the impropriety of serving liquor to British soldiers when it was denied to the men in the national service. The British officers made no reply nor sign of hearing, but, when their dinner was finished, reported the affair to the house committee, which is a good reason why those gentlemen, in defence of club guests, and particularly war guests from a sister nation at arms, refused the name of their informant to either Mr. Pennell or Mr. Burns. Mr. Pennell was given an opportunity to withdraw his remarks. Had he done so the incident would have been closed and never reached the public. He preferred, however, to maintain his attitude of intemperate criticism—and the rest is history.

However just in the main the artist's strictures may be regarding the serving of liquor to men in one kind of uniform and not to men in another, it is most unfortunate that the brilliant, wilful, highly strung Pennell could not have seen that the case involved club decencies and the proprieties usually observed by gentlemen, and so escaped the rapids.

S W.

[It has been so difficult to get at the basic facts in the recent unfortunate and regrettable incident, which has resulted in Mr. Pennell's leaving the Phila. Art Club and losing the degree of LL.D. from the University of Pa., that we are pleased to receive and publish the above letter, which would appear to be the first truthful story of the affair—from an occasional correspondent in Phila. He is a man of mature years and sane and judicious temperament, and who is not so timorous as to lese majesté in the American art world, as are most of his fellow art writers.—Ed.]

At the Winter Academy exhibition some 900 canvases were rejected, but for the coming Spring exhibition, to open March 13 only 900 exhibits were received all told. The present jury and hanging committee are puzzled at this situation and would be grateful to anyone who can explain it.

## CORRESPONDENCE

Not "Abracadabra" but Blind Relief Fund  
Editor, AMERICAN ART NEWS.

Dear Sir,

Had someone informed us without further explanation that "E. G. W." had written in the "A. A. N." a facetious communication in the nature of a query reflecting on this society, we should have been as greatly mystified as you appear to have been by the initials A-B-F-B in the letter from "E. G. W." appearing in your issue of Feb. 9th under the caption "Sounds Like 'Abracadabra.'" Your correspondent neglected to inform you that the A. B. F. B., which, according to a letterhead has for its patrons "lords and dukes" and some of "the American nobility," is an abbreviation of the American-British-French-Belgian Permanent Blind Relief War Fund, whose headquarters are at 590 Fifth Ave., N. Y. At that, the A. B. F. B. by its initials is well known throughout the U. S., uncountable columns concerning its beneficent activities having been generously published in the newspapers of N. Y. and every other city in the country during two and a half years.

It was suggested early last summer that helping the blind soldiers was an endeavor that would have a peculiar appeal to artists to whom sight is, of course, their most precious possession. The appeal was sent out addressed to all those whose names appeared in the American Art Annual. It was thought that a few dozen pictures might be received and that a little exhibition could be held at which these pictures could be disposed of to the best advantage. The appeal later was also sent to a small list of art collectors and art dealers.

The response has overwhelmed us. Hundreds of pictures and other works of art have been coming in, some even from far-away France, England and Honolulu, and it has not been possible, under these circumstances, to fix a definite date for holding the exhibition and sale. Moreover, the problem of securing, at a suitable time, a place with wall space adequate to display the pictures is a formidable one; especially as we hope to have it put at the Fund's disposal gratis by some big-hearted man or firm.

As soon as this problem has been solved every donor in New York (for convenience) will be invited to join a committee of art "experts" to advise with us as to the best way to safeguard the interests of the artist contributors, while ensuring the utmost benefit to the blind soldiers. Through the medium of a personal communication, every contributor will be informed of the decision arrived at and the option will be most cheerfully given of withdrawing the picture or object if the plans do not meet with his or her approval, or of placing an upset price on the donation, below which it will not be disposed of.

Regarding the contributions received, some of them were accompanied by beautiful sentiments which we hope to publish in the catalog of the exhibition. Some were made in circumstances that were pathetic, even pitiable, in the extreme; but these, needless to say, will remain as inviolate as the confidences of the confessional. A few sent money in lieu of pictures. Each and all of the letters that have reached us have attested the magnificent spirit of our American artists, their great love for France, their profound pity for the victims of patriotism and of duty we are doing our utmost to help in their awful extremity, and their eagerness to do their bit.

Yours truly,

American-British-French-Belgian  
Permanent Blind Relief War Fund

Per John W. Harding.

New York, Mar. 7, 1918.

[We regret that through lack of detailed information in our Indiana correspondent's letter, published in our issue of Feb. 9 last, we unwittingly placed over said letter the misleading headline to which Mr. Harding above alludes and thus innocently conveyed an unjust impression regarding a most worthy cause—one in which we are ourselves interested and to whose fund we have ourselves contributed a picture.—Ed.]

## Sea Cave at Museum

The Agassiz Pool on the Nahant (Mass.) rocks has been virtually brought to N. Y., for in the Darwin Hall of the Museum of Natural History a reproduction of the "Agassiz Cave" has been constructed, showing rock archway, barnacles, mussels, seaweed and all, and below a section of the pool with its colonies of many-colored starfishes and sea anemones and its gorgeous growths of seaweeds.

## OBITUARY

Robert Carter

Robert Carter, the cartoonist, died Feb. 27 last in the Samaritan Hospital at Phila., of arteriosclerosis. Mr. Carter had been for some time in Phila. as a member of the staff of the Phila. "Press." Mr. Carter was born in 1873. He is survived by two children.

The Carter cartoons achieved fame not only throughout this country, but abroad, where they were copied, for the serious treatment that he gave important subjects. He had done some good work on the Chicago "Inter-Ocean" prior to twenty years ago, when he came East. For three years, 1913 to 1916, he was a member of the staff of the "Evening Sun."

## The Late Edouard Chavannes

Editor, AMERICAN ART NEWS.

Dear Sir,

With deep regret I write to inform you that I have just learned that the well known sinologue and archæologist, Edouard Chavannes, member of the Institute of France, passed away in Paris Jan. 28 last.

For three or four months he had been ailing, was obliged to give up his lectures in the College of France, and was transferred to a private hospital a week previous to his death.

Students of Oriental art will sorrow to hear of M. Chavannes' death, which is a blow to the interests of Chinese art. I desire to pay my tribute to this respected and able scholar and epigraphist of Chinese historical monuments.

Yours truly,

New York, Mar. 5, 1918. C. T. Loo.

## ART BOOK REVIEW

THE LIFE, ART AND LETTERS OF GEORGE INNESS.  
By George Inness, Jr., with an introduction by Elliott Daingerfield. The Century Co., New York.

A most entertaining work is this intimate one concerning the great American landscape painter, by a man who certainly should have known George Inness very well—his own son.

An artist himself, the author reveals in every page of this anecdotal volume a spirit of reverential filial enthusiasm, tempered with an artistic understanding which makes the work sympathetically appreciative and informing. Designating his distinguished parent as "Pop," the writer traces the paternal wanderings, from the first studio, set up under the patronage of the auctioneer, Ogden Haggerty, through the European trips, to the sojourns in Medfield, Mass., the struggles in N. Y. and the home in Montclair, N. J., to the dramatic death at Bridge-of-Allan, Scotland, in 1894.

Born near Newburgh, N. Y., in 1825, Inness began early to assert a desire to paint, much against the will of his father, who finally, in an effort to suppress the genius, "set up" the recalcitrant one in a grocery shop in Newark. But Haggerty found the genius out, bought one of his pictures, and made a trip to Italy possible. Europe opened the painter's eyes and a second trip, to Paris, confirmed him in the landscape direction under the inspiration of the men of Barbizon—Corot, Daubigny and Rousseau.

On his return to America he immediately began to assert his powerfully simple style, and in the Medfield pastures he found beautiful motives. Rejected by the Civil War service examiners, the painter did his bit by making speeches and borrowing money to help fit out the boys at the front, striving heroically the while to make ends meet for his little family. Most touching is the story of the painter's devotion to his wife during the days of sacrifice and poverty, and most diverting the tales of studio days in the old Booth Theatre on Sixth Ave., where the painter's extraordinary methods, his wild, frenzied bursts of energy in "laying in," his drastic repaintings and his orgies of "wiping out" are graphically described.

Then the record of his running-fire of talk as he worked, his digs at the dealers, his ardent words in defense of his friends and the stories of his naive penchant for painting on other men's pictures in their own studios and under their very noses, Wyant's particularly, are most enjoyable.

The letters written by George Inness and published in this volume show that on occasion he could wield a powerful pen, as when in a note to the N. Y. "Herald" in '89 he defended his friend Thomas B. Clarke against the charge that this generous patron and collector had influenced him (Inness) not to exhibit at the Paris Exposition. He could be quite eloquent also in his denunciations, as in those of Claude Monet and the other Impressionists, with whose works he had little sympathy. The volume is well illustrated with reproductions of a number of celebrated canvases, and some of such comparative rarity as the "Niagara Falls," the "Etretat" and the "Shower on the Delaware River." Mr. Daingerfield's introduction is technical, and is in sharp contrast to the spirit of the main text, but is no less appreciative for that reason.

James Britton.

## PARIS LETTER

Paris, Feb. 27, 1918.

Precautions that were due many months ago are at last being taken in Paris to protect the artistic monuments in some measure from airplane attacks. The last visitation of the German aerial marauders, it is undeniable, impressed the authorities of the capital more than anything had done with the reality and possible imminence of this danger. It is, indeed, quite remarkable that no important buildings or statues have yet been touched by bombs. When one thinks of the beautiful façades and the statuary in the parks and other open spaces which, once marred or destroyed, could not be replaced or perfectly restored, one wonders at the lethargy that has retarded these very necessary precautions.

## Belated Measures

A bomb fell within a few yards of the Place de l'Opéra during the first German air raid in 1914 and delved a hole in the pavement of the boulevard. Yet only now is anything being done to shield the front of the Opéra. Thus far, as well as may be judged, the principal object is to guard the inimitable group by Carpeaux, "La Danse," the only bit of sculpture adorning the façade which bespeaks real genius. Masonry of bricks, stones and plaster is rising around it. When one contemplates the joyous figures which are gradually disappearing while the workmen toil, one is inevitably reminded of the medieval punishment of walling people up alive. In this case, however, there is double reason for congratulation. First, there is the Teuton menace; but perhaps equally serious, though less grave, is the marked deterioration of the statuary, commented upon for some time, owing to the action of rain, heat and cold. It was long since proposed to remove the original group and substitute for it a reproduction in marble. Another proposal has been to put in the Louvre a reproduction of it in bronze, leaving the original to perish slowly, as it surely will, if it continues in its present position. It would be a very great pity, for it is one of the best examples existent of the art of the Second Empire.

## Protection of Many Monuments

The public has been watching the walling up of Carpeaux's laughing Orpheus and bacchantes with much naïve curiosity; but now their attention is diverted to defensive measures at the base of the Vendôme column, at the Arc de Triomphe de l'Etoile, at the lower entrance to the Champs-Élysées where the "Horses of Marly" are still prancing on their high pedestals, at the Arc du Carrousel, at the Sainte Chapelle, at the Cathedral of Notre Dame, at the Porte St. Denis, at the Hôtel de Ville, in the Luxembourg garden and at several other points. Heavy planks and beams now protect the high-reliefs of Rude, Lemaire and Etex, at the Arc de Triomphe de l'Etoile. The bronze group on the Arc de Triomphe du Carrousel is securely enclosed. Before the grand portals of Notre Dame sacks filled with sand are being piled up against the bas-reliefs and the statuettes. The stained glass of the windows of the Sainte Chapelle is being removed. The energy which marks M. Clemenceau's guidance of the government is apparent in all these vital matters of art as it is in all other directions.

## A Matisse and Picasso Show

An exhibition of the works of Matisse and Picasso that is interesting even for those who cannot admire the art for which these two are the chief sponsors has been opened in the gallery of M. Paul Guillaume, in the Faubourg St. Honoré. Picasso seems to have shaken off much of the Spanish influence. Matisse is still credited with the "pursuit of the absolute in painting," and the critics who profess to approve of him cannot even perceive the absurd self-contradiction of this phrase. But still he has a liberating influence upon some of the young

## DEGAS SALE IN PARIS

The coming sale at the Georges Petit Galleries in Paris, Mar. 26 and 27 next, of the art collection, formed by the famous artist, the late Edgar Degas, is naturally an event of importance to art collectors and lovers the world over, as Degas not only rose through his own inimitable art to be so prominent a figure in the art world, but possessed a taste and acumen in the selection of the work of other painters of his time, as well as of that of earlier artists—as to make each and every art work of his choice doubly valuable. Those fortunate collectors who may secure a work or works at this coming sale and at the sale of his own works, to be held in Paris in May next, will be proud of the fact that their prize or prizes came from the sale of Degas' own collection.

The "experts" for the sale are Durand-Ruel and MM. Vollard and Bernheim Jeune, and the auctioneer will be M. Lair-Dubreuil, which, in itself, augurs well for the success of the coming auction.

## The Old Masters

There are five old masters in the collection, two fine examples of El Greco, "Saint Ildefonso" and "Saint Dominique," a beautiful bust portrait of a "Mondaine" by Perronneau, a striking "Portrait of a Man" (XVIII century French School), and an old and good copy of a painting of a horse by Albert Cuyp.

## Varied Array of Moderns

The moderns in the collection comprise 89 oils and 155 aquarelles, pastels and drawings. M. Degas was especially fond of the works of Ingres, Delacroix, Manet, Gauguin, Cezanne, Daumier, Van Gogh, Corot. Renoir

of the Baron de Schwitzer and of "Amédée Berny d'Ouille," and among the water-colors and drawings, the "Landscape at Sunset," several of his Hamlet studies, and the "Lion Chase." Of the Barbizons in the collection, mention must be made among the seven examples of Corot, of his "Pont de Limay," the "Route en Normandie," the "Mountains of Auvergne," his Italian period pictures, "Ruins in the Roman Campagna," "Villa d'Este at Tivoli" and his "Young Italian Woman Seated," of a "Head of a Woman," by Millet, and of Rousseau's "Valley of St. Victor."

Degas admired Manet and owned eight oils and twelve drawings and studies by that master. Perhaps the most interesting of the oils are the well known "Indian Woman Smoking," the standing "Portrait of M. Brun" in high white hat, black coat and white trousers, the delicate, graceful presentment of "Mlle. Berthe Morisot, the Painter," the "Departure of the Steamboat," a fragment of that powerful and dramatic canvas, "The Execution of Maximilian" and the "Portrait of Mme. Manet."

## The "Modernists" Represented

From the brushes of the advanced "Modernists," Gauguin and Van Gogh, are the former's "Tahitiennes," "la Belle Angèle," "Siesta at the Seaside, Tahiti," two Tahitian landscapes and his well known "Olympia" (after Manet), and from the latter a fine still-life of "Apples, Pears, Lemons and Grapes" and his "Tournesols."

Renoir is represented by a "Head of a Woman," Sisley by "The Inundation of 1873," Pissarro by three landscapes, all characteristic, and Mlle. Morisot by her "Woman



MME. BLANC  
Ingres

In Degas sale.

## THE ART OF OLD FRANCE

There would seem to be something peculiarly timely and appropriate in the coming to America, and its establishment in the metropolis at this time, of a distinctive French art house—the well known one of Demotte of Paris. The sympathy of America for France and her brave and splendid defense against the invading Huns was, from the outbreak of the war, sincere and outspoken, and to this was added the memory of her aid in the American Revolution. The ties that were then formed between the two countries and peoples have been strengthened immeasurably, and thus there is the greatest interest in all that pertains to France, not only because she is America's friend and ally in the war, but because this country long ago recognized her pre-eminence in the arts, and Americans are the more disposed to favor her native art, old and modern.

The opening, therefore, this week of a New York branch of the Paris house above named in the handsome building, No. 8 E. 57 St., adjoining the residence of Mrs. Henry E. Huntington at Fifth Ave. and 57 St., and owned by her, is more than an ordinary trade incident, and M. Vigoroux, who is in charge of the new branch, and who is well known in this city, has reason to congratulate himself on the cordial reception already extended him as the American representative of a distinctively French art firm, dealing almost exclusively in that Gothic art of France which has so long been one of her chief glories.

The large and spacious house, which, built as a private residence, has lent itself remarkably well to remodeling as an art house, has abundant light in all its rooms, and these have been transformed under M. Vigoroux's supervision into a series of handsome and attractive galleries.

## The Sculpture Rooms

On the ground or street floor the rear rooms have been made into replicas, with partitions of gray neutral tinted stone, of the old convent and monastery halls, where in old days the stone statues and those of other materials—for the most part of saints and holy men and women—were placed. Here one finds most effectively shown on pedestals a unique life size XIV century stone statue of the Virgin and Child, the Virgin having what the sculptor George Gray Barnard well termed "a XIII century smile"; a quaint and curious XV century

(Continued on page 6)



MADAME MANET  
Manet

In coming Degas sale in Paris.

seau, Sisley, Pissarro, Renoir and Mary Cassatt, and had oils by all these, as also an example each in oil of Caillebotte, J. L. Brown, Bartholome, Forain, Legros, Mlle. Forestier, Berthe Morisot, Piotte and Ricard.

It is of course impossible to describe in detail the works that make up this unusual and intimate collection. The same indisposition to sell any of his own productions, so much sought after, for many years before his death and even when as frequently happened, he was pressed for money, extended to his collection of other artists' works. Thus it happens that the coming sale this month will bring on the market a number of pictures and drawings that will be eagerly fought for by collectors who have known of their fine and rare quality, and whose possession by Degas gives them, as it were, a hallmark.

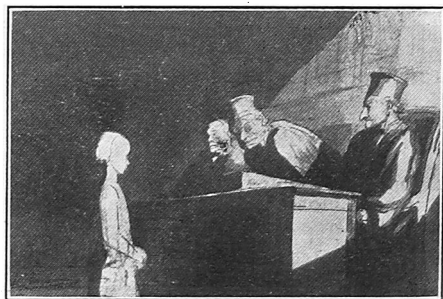
The collection also appeals to many and varied art tastes. The admirers of the great and first of the so-called "Modernists," Cezanne, will find no less than seven unusual examples of his virile brush, while the earlier and classical painter, Ingres, one of the strongest artists even France has produced, is represented by 20 oils and 34 drawings, among them the portraits of M. Pastorel and Mme. Blanc, reproduced on this page, his "Oedipus and the Sphinx," the famous "Roger Delivering Angelica," the equally famous "Dante Offering his Works to Homer," the "Achilles" and the "Duke D'Alba and Saint Cordula."

From the powerful brush of the great Delacroix there are among his 12 oils and 57 drawings and watercolors, the well known oils, "Battle of Nancy," a "Pieta," "Christ in the Tomb," "Hercules Delivering Hesione," "Henry IV Giving the Regence to Marie de Medicis" and the fine portraits

and Child at the Seaside." Boudin, Bartholme, J. L. Brown, David and Mary Cassatt are exemplified among the water-colors and drawings, the last by her well known "Le Loge" (women with a fan), a bust "Portrait of a Girl" and a "Girl with Brown Hair." There are 20 examples of Forain, including his "Tashoda," his oil "The Tribunal," and two of the great Daumier, the celebrated "Tribunal" and "The Amateurs of Painting."

Others artists of renown represented in this remarkable collection are Mlle. Forestier, with a striking portrait of Ingres, Jeandiot, Legros, David, a "Study of a Young Girl," Guillaumin (bust portrait of a woman), Haim (three portraits), Puvis de Chavannes, Raffet (5), Tiepolo and Menzel, Serret, Tiepolo and Mery.

The dispersing of this great artist's treasures, which so well evidences his taste, discernment and knowledge, will be watched with the greatest interest by collectors the world over.



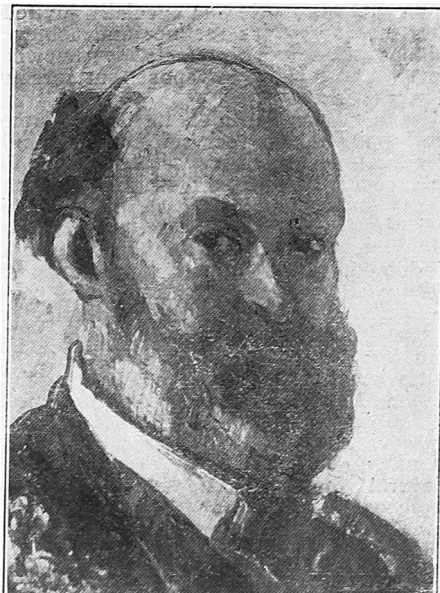
THE TRIBUNAL  
Daumier

In Degas sale.



MARQUIS DE PASTOREL  
Ingres

In Degas sale.



SELF PORTRAIT  
Cezanne

In Degas sale.



## THE ART OF OLD FRANCE

Continued from page 5)

"School of Toulouse" statue of St. Michael, represented as an old man, and the Dragon, executed under strong Byzantine influence; another and smaller XIV century one of the same subject; two unique bas-reliefs, and one low relief, "St. Hubert and the Stag." There is a Head of Christ in stone, marked by the delicacy of the features and the fine execution of the long hair and beard. In a shrine in a recess of the first sculpture room there is a marble "Madonna and Child," very solidly modelled, from the Cathedral of Epinal, and two beautifully modelled torsos in marble (Roman), about 200 B. C., of reclining women, one evidently of a younger woman, possibly the daughter of the older.

## Rare Old Tapestries

Passing from the ground to the second floor, one finds this devoted to the display of tapestries. Those now shown include a unique Gobelin, made for Louis XV and bearing his arms, "Columbus Discovering America." This weave is rich in color and has several Indians as its principal figures, no trace of Columbus or his companions being visible. One Indian is wading in the ocean and drawing a boat to shore with a rope; another holds up a basket filled with fruit, and a third is aiming an arrow at a flying bird. Two other unusual weaves are a Brussels of heroic size (XVI century) depicting the gods Jupiter, Mars, Vulcan and Mercury and the goddess Venus in a rich landscape, and another Gothic (XV century) depicts the Holy Trinity, a curious conception, with the Father in the Center, the Christ on the Cross, on His breast, with the Holy Spirit as a dove above Him. The figures are framed in spiral convoluting scrolls, to represent clouds. This last is indeed a unique piece.

## Spanish and Other Primitives

There are several old paintings in this tapestry hall and front gallery, including an example of Lucas Cranach, but the third floor is set apart more especially for old pictures. Here in the front room, well lit, are a series of Spanish and other primitives of the first order. Perhaps the most important, the "Baptism of St. Hyppolite" by St. Florentine, reproduced on the first page of this issue, of the Catalan school (XV century), is a remarkable work. There is a Predella, also Spanish, with six panels by Louis Bourassa; in the right panels, Sts. Bavon and Peter the Hermit and King David, and in the left, Sts. Catherine and Madeleine and King Solomon, with the eagle and Bible. There are two panels with Sts. John and John the Baptist, and another with St. Peter and the Keys of Paradise, and a curious Swiss triptych, with Adam and Eve, recalling the famous Cranach depiction, on the cover, and in the center panel Christ on the Cross, with the two donors, a man and woman in old national costume, in the right and left panels.

There is also a large French primitive of the school of Avignon, a Gerard David subject, the "Deposition from the Cross." Three large Spanish primitives finally complete this interesting display, all solidly painted, with remarkable raised gold halos over the figures and on the costumes.

This hasty review gives only a faint idea of the treasures of Gothic and other early painting, sculpture and weaving already on view in this notable addition to the art houses of New York, and are only a foretaste of other treasures to come.

## PROVIDENCE

The Providence Watercolor Club is holding its 22nd annual exhibition at the Art Club, with a total of 85 accepted works, representing 26 members and one great artist. As a whole, the exhibition is the best given by the club, although a few amateurish pictures are in evidence. Mr. E. Frank Carson (whose work was specially invited) paints in the modern manner and achieves luminous outdoor effects, somewhat "spotty" and lacking in repose, but forceful and vigorous.

Miss Eliza D. Gardiner, in "New Hampshire," painted the real spirit of the hills and sky in an impressive manner; Wm. H. Drury, in his "Destroyers Making a Smoke Screen," offers a pleasing variation of his usual theme, together with an attractive color arrangement; H. Anthony Dyer, in "Woodland," displayed technical assurance cleverly; Percy F. Albee's temporary panel represents decoratively the brilliancy of "Rockets"; Sidney R. Burleigh, in "The Plum Dealer," offers an effective arrangement with the dark timbered shop against a luminous sky; and Clara Maxfield Arnold, in "Peonies," carries the still life painter's accuracy to remarkable lengths with excellent judgment.

Several foreign scenes by Mabel M. Woodward, a group of New England landscapes by Stacy Tolman, views of gardens full of intimate detail by Frank C. Mathewson, landscapes featuring quaint old buildings by Angela O'Leary, and three freely painted landscapes by Maude R. Fenner are all commendable. Three sales have already been made—all important examples.

W. Alden Brown.

## CHICAGO

What with the exhibition of drawings and lithographs of munition factories and shipyards by Joseph Pennell at the Art Institute, and the English war lithographs at the Arts Club, Chicago will not suffer during the next few weeks for pictorial information as to the makings of armies and munitions.

Of the Pennell drawings enough has been said, and the English lithographs are also on exhibition in N. Y. and will be noticed in the ART NEWS there.

The Art Club announces an interesting exhibition, contemporary with the war lithographs, of two groups of paintings, landscapes by Alphonse Le Gros and marines and coast scenes by Sir John Lavery. The works of the famous French painter are shown here for the first time, and the Laverys will prove of interest to a public which knows the man only as a portrait painter.

The Tempera show at the Palette & Chisel Club deserves considerable more attention than it has been given, for it has brought out some unique art efforts in an ancient medium that seems to be gaining favor among moderns. Its permanence recommends it to the prudent, while its artistic possibilities offer a range through many of the phases of both watercolor and oil.

In this show are some very successful applications of tempera to various problems. A more playful medium than oil, it admits of happy adaptations to the lighter moods. Some lovely landscapes by Fred Larsen and Carl Oren show this quality at its best. Arthur Ryder, a strong painter and a bold colorist, employs tempera in quite another manner, with a dash and

CHASSE AU LION  
Delacroix

In Coming Degas Sale.

See page 5

vigor hardly to be expected. R. Weisenborn presents a series of poster effects that rival the rainbow for color and are strongly and decoratively composed. John Carlsen, always a dreamer, startles us with an embroidery of imagination that borders on the brocade, rich and fanciful, but suggesting a fabric rather than a picture. The initiated among buyers have beaten a path to the doors of the Palette & Chisel Club. The club's big annual show will open Mar. 23. This is the great event of the club year, and why it does not take place at the Art Institute it is difficult to determine, since the experiment was tried two years ago with great success.

At Anderson's the official Persian Government exhibition from the San Francisco fair, shown in various cities throughout the country, is now on view. It is a revelation as to the variety of brocades and textiles, pottery, metal ware and illuminated mss. produced by a people who are better known to the public by their rugs. Dr. Ali Kuli Kahn, in charge of this collection, feels that its exhibition in America is most significant, since Persia, according to his view, is the fountain head of all the ancient arts of the white races.

Marion Deyer.

## BUFFALO

The exhibition of paintings by Garber, Lathrop and Spencer, at the Albright Gallery, which closed March 3, was a popular one. The three members of the Art School have entered the John Wanamaker contest, open to the art students of America. These are Lillian F. Strong, who submits a design of a cottage room in Dutch style; Florence S. Bird, who sends a design of a Queen Anne living room, and Louise Chase, who offers a design of a foyer.

## PHILADELPHIA

The resignation of Joseph Pennell from the Phila. Art Club was accepted at a meeting of the Membership Committee, Feb. 26. Undaunted, however, by his recent unpleasant experiences, he gave an interesting talk upon "Aubrey Beardsley," illustrated with reproductions of his drawings, at a meeting in the rooms of the Philobiblon Club on Feb. 28. Present at that meeting was another member of the Art Club, Mr. Chas. M. Burns, who has also been suspended from its privileges in consequence of failure to answer charges made against him in an anonymous letter, he claiming that no gentleman is obliged to meet any accusation conveyed in that way.

A private view was given this week to several specially invited guests, at the University Museum, of a collection of objects in wood sculpture and bronze casting by negroes of Central Africa, generally along the Congo river and its tributaries. Despite certain crudities of execution they display astonishing cleverness in portrayal of character bordering on the grotesque, especially in one remarkable equestrian statue about three feet high. The bronzes have been cast by the "cire perdue" process apparently taught these people by the Portuguese navigators. The work is supposed to be about the time of Queen Elizabeth of England. A number of ceremonial masks and specimens of native textiles figure in the collection.

Three exhibitions, the Academy's Annual, the second section of the Art Club's Annual and the Academy Fellowship's Annual, all in progress at the same time, certainly ought to be enough to draw the attention of a somewhat indifferent local art public.

## MONTREAL

Montreal is enjoying the privilege of seeing a portion of the famous collection of paintings formed by the late Sir George Drummond, at the galleries of the Montreal Art Association, where, until Mar. 16, when they will be returned to their accustomed places in the family residence. The catalog contains 81 numbers, but it is understood that many more still remain, some probably of an earlier selection.

The private collections of Montreal are well known as notable for their high standard and for the money values the works represent. One collection might easily vie with another, but it is safe to say that the several most notable works in the Drummond collection are unrivalled. Sir George Drummond chose his pictures with great discrimination, as he was a connoisseur as well as a collector, and his object was to obtain a really fine and characteristic example of the master he best liked. His knowledge was strengthened as an amateur of art by frequent sojourns in Paris and on the Continent.

The intention of the present exhibition is founded principally upon the liberality of feeling entertained by the family that treasures, such as pictures, should be enjoyed by the people in general, and not exclusively by the owners. Not that the Drummond house ever had its doors closed to visitors whose especial object in calling was their love for art. In fact, a book has been kept wherein visitors could subscribe their names. Thus, many have been familiar with the paintings, as they formed part of the home decoration, for Sir George Drummond lived among his pictures, and had them distributed throughout the living rooms, not in a gallery set apart.

One recalls that the dining room of the Drummond residence contained, over the sideboard, the large upright Corot landscape, not known by any particular title, but one of Corot's most important works. Facing it, over the fireplace, was Queen Henrietta Maria by Van Dyck, set in a highly elaborate architectural frame, presiding in the full dignity of her royalty, and conscious perhaps of being an exceptionally fine example of the art of her court painter. Then, on the same wall, to the left, was Daubigny's "Le Retour du Troupeau," a canvas so large that it alone occupied that spacious panel. And what a wonderful picture!

The sun has all but gone down, and the shepherd with his flock are peacefully making their way home in an atmosphere of light that subtly conveys the repose of evening, which, together with the long flat lines of composition and depth of tone, makes this an acknowledged chef d'oeuvre of the artist.

Entering the billiard room, who will forget the "Moonlight" of Harpignies' another atmospheric triumph, and as illusive a rendering of that mysterious effect as has ever been accomplished in paint. Here, too, was the "Herodiade" of Benj. Constant, fine in treatment though barbaric in subject. Passing through the hall one would see Franz Hals's portrait of "Johann Van Loo," an outstanding example which ranks high among the best of his work. But without going further in memory through the mansion, one betakes oneself again to the rooms of the Art Association, to see the same things over again, with others, away from their home surroundings.

Space at command forbids a detailed description of all, or even a part, of the many fine works exhibited. The collection is distinguished by Turner's oil of "The Poet of Ruisdael," a truly marvellous rendering of wind and sea, and by a panel of three small Turners—"Turich" and "Dudley Castle," in watercolor, and "The Sun of Venice," an oil.

Where there is so much catholicity of taste displayed, it would be hard to say what school, if any, predominates. The older masters are represented by Antonio Mor (1512-1576) in a quaint group of two tiny children standing, full length, of twin size, the one holding the other's hand, and entitled "Two Infantas," a "Portrait of a Lady," by Van den Tempel, is compellingly beautiful in its color quality, Peter Pourbos, a portrait head finely drawn and modelled, and a landscape by Claude Lorraine. Of the Spanish School, Velasquez's "Marianna, Queen of Phillip IV," has the mark of authenticity. Goya is represented by a portrait of a "Bull Fighter," and another of a lady.

Of the modern Dutch, Matthew Maris's "Girl with Goats," has especial interest at the moment, owing to the recent death of the painter. Space forbids even mention of the many fine examples of the early Flemish and English masters, and of the moderns of all schools, in this admirable collection.

A. D. P.

## MILWAUKEE

The March exhibitions of the Art Institute comprise oils and watercolors by George Luks, etchings and oils by John Sloan and oils by August Vincent Tack. Luks' "Knitters, High Bridge Park," "The Fur Coat" and "New Year's Shooter No. 3" are included in his showing.

The Art Club exhibition, on until Mar. 19, includes 73 oils, with Henry R. Rittenberg's portrait of Mrs. Paxson Deeter in one place of honor and William Ritschel's fine bit of rocks and sea, "Glory of the Morning," in the other. A capital portrait of Charles S. W. Packard is shown by Benedict A. Osnis. Very good in modelling and fleshtones is S. M. Palmer's portrait of Mrs. Leroy P. Leas. W. W. Gilchrist, Sr., sends a creditable example in his portrait of Edith Walz Sharpless. The painting of the hands in Cesare Riccardi's portraits of "Mrs. Helen Whitney and Daughter" leave something to be desired, but the heads are fine in color, and Joseph Sacks shows a portrait of "A Lady" that is satisfactory in general artistic feature.

Eugene Castello.

## BOSTON

Oils by Carla Atkinson and watercolors by Harold B. Warren are shown at the Copley Gallery. Miss Atkinson has a pleasant color palette and feeling for design and atmospheric quality. Mr. Warren's work is in his familiar, accomplished vein. Such sureness of drawing, as his "Base of the Matterhorn" exemplifies an all too rare quality in contemporary painting.

Miniature painters, members of the Guild of Boston Artists, are holding their group exhibition at the Guild gallery. Miss Laura Coombs Hill's showing is the distinctive note in a mild and pleasing general collection.

Members of the Boston Art Club will open their annual exhibit of oils after the Boston Society of Watercolor Painters close their show, Mar. 9.

Albert Prentice Button held an auction sale of his paintings and drawings last week at Leonard's auction rooms.

Cyrus Dallin has placed in the Naval Service Club, at 11 Beacon St., a plaster statue of his son, Arthur, showing the youth standing alertly at ease in his uniform of the American Ambulance Corps.

Fifty members of the Boston Wood Carvers' Union are reported to be out of work because their product has been ruled upon as a "non-essential" in wartime.

Local artists have made some 50 original posters as contributions to the Red Cross for its flower show in Horticultural Hall, March 13-17.

Ernest C. Sherburne.

## CLEVELAND

The Museum was fortunate in being able to celebrate Washington's Birthday by displaying Peale's portrait of "Washington at the Battle of Princeton," considered one of the best of his works, recently purchased from the membership fund for the Colonial room.

In the American Gallery, recently rehung, a local landscapist is represented, Hugh Huntington Howard, whose "Evening" is a recent gift made through the Cleveland Art Association. The painting is warm and rich in tone, with a pensive oncoming twilight giving shadowed lake and autumn clad forest trees a suggestion of romance.

Vernon Howe Bailey's war drawings and lithographs, showing American munition plants, shipyards and hangars, and a hundred processes of construction, are stimulating patriotism in another gallery, and there is a new display of Cleveland owned etchings, including 25 Rembrandts loaned by Mrs. Francis F. Prentiss, formerly Mrs. Dudley P. Allen.

The Gage Gallery has an exhibition of oils by Alexander and Birge Harrison, the latter represented by some particularly colorful Western canvases, among others. A snow-clad street in New Hope, Pa., is a contrasting picture.

The Alumni Association of the Cleveland School of Art is holding its annual exhibition at the school. One part of the display consists of thumbnail pictures donated to be sold for the benefit of whatever branch of war relief the purchaser shall designate. A commission on all sales is to go for war relief also. The Alumni fountain, "The Water," in bronze, the work of Hermann N. Matzen, head of the sculpture department of the school, is on exhibition.

Among recent lectures, one on "Life in the Time of Charlemagne," given at the Museum by Prof. Clarence Ward, head of the Oberlin (O.) Museum, and director of the department of art at Oberlin College, was entertaining.

Jessie C. Glasier.

## WASHINGTON

Mrs. Dorothy Swinburne McNamee failing to find a studio here has converted the most unpromising of old butcher shops into an attractive residence and studio, where she is showing 12 portrait drawings of children among them those of Mrs. McAdoo's baby, the little daughter of Admiral Sims and the children of Dr. and Mrs. Beverly Mason. For every child portrait that she is commissioned to make the artist adopts a French orphan for a year so that she has a number of "dependents" in France.

Following the Gari Melchers exhibition, a collection of drawings in chalk and crayon by J. McLure Hamilton have been placed on exhibition in the special room in the Corcoran Gallery. These are very Watteau-like drawings of very feminine women which show mostly joy in the doing. Mr. Hamilton is best known, however, by his portraits of statesmen, notably, Gladstone, owned by the French Government, and Prof. Tyndall, owned by the National Gallery of London.

E. C. Tarbell, who has lived for the past two years here, has recently completed a portrait of Mr. C. C. Glover, president of the Corcoran Gallery. There is now shown at the gallery a recent portrait of Secretary Lane by Ossip Perelman.

There will soon be shown in the atrium of the Corcoran Gallery an exhibit of small bronzes by Phimister Proctor of Ontario, Canada. Mr. Proctor is the author of the bronze buffalo which decorates the approaches to the new Q St. bridge and also of the tigers on the Piney Branch bridge.

There is to be a series of exhibitions at the Arts Club every two weeks from now until June 1st, those arranged for the season having been interrupted owing to transportation difficulties. The opening display will be of works by Miss Clara E. Saunders and Theodore Morgan, members of the club.

C. C. C.

## CINCINNATI

The exhibition of "Painter Friends," in its joyous atmosphere, even if in character not strikingly original, is now on at Closson's Gallery. George Macrum's view of N. Y., also pictures by Wiggins and Volkert, are the outstanding works. J. H. Sharp's "one man" show at the Gibson Hotel had an unusual financial success. In addition to six smaller paintings, four of his large ones were sold; one "Preparing Medicine" for \$1,200.

A "one man" show by Frederick Clay Bartlett and an exhibition of six American women painters are on at the museum. Bartlett's decisive design and charming color is almost a bit too evenly distributed among his 22 examples. A large sunny view of his picturesque studio and two views of the Roosevelt Dam, Arizona, are among the most striking. Mary Cassatt's two contributions to the other collection are of a depth, a calibre, that smother most of the other works, from the amusing scherzos of a Martha Walter and an Alice Schille to the more conventional works by Mrs. J. K. Hailman. Helen M. Turner and perhaps Jane Peterson hold their own better.

Allen True, the Western mural painter, has taken a studio in the Fanny Studio bldg. The artist is occupied at present with several large decorations for Wyoming's partly redecorated Capitol at Cheyenne. The decorations, all of them scenes depicting early settlers, contain true mural breadth, both in design and color. Credit goes to the State for not only selecting True for this work, but also for entrusting the interior decorating, etc., of the Chambers of the Senate and the Legislature to the same painter.

Norbert Heermann.

## MINNEAPOLIS

A tea by the faculty women of the Minneapolis University was recently made the occasion for the presentation of a portrait of former Pres. Geo. E. Vincent to the institution. This was painted by Louis Betts, who has previously done portraits of other Minnesotians, among them being John Washburn and James S. Bell of the Washburn-Crosby Co., and the famous surgeons Chas. and Wm. Mayo of Rochester, Minn.

Prof. S. C. Burton, teacher of painting and sculpture in the architectural department of the university, has been painting some winter moonlight scenes on the Mississippi. He has chosen that section, under the Washington Ave. bridge, called "The Flats."

There are 317 stars in the service flag of the West High School. The art department of that school has sent a portfolio of posters to each former student now in the country's service, especially prepared for them.

M. C. Wells.

## NEW ORLEANS

The William Woodward exhibition of paintings, now on in the Delgado Museum, is the largest one-man show ever given there. There are no less than 240 numbers filling the walls of the three rooms and covering works in oil, watercolor and drawings of various styles. The exhibition is a summary of a long, busy and varied artistic career, nearly all of which was spent in this city, where Prof. Woodward has been continuously connected with the teaching staff of the Tulane and Newcomb Colleges.

There are 18 still lifes, all painted in a low, rich tone, in luscious color. The landscapes range from a beautifully low-toned "Live Oak in Broadway" to "Trees," a brilliantly painted panel and shows the old New Orleans water front of a quarter century ago.

As Prof. Woodward long has been a lover of old New Orleans it is not surprising to find many and various subjects from the vieux-carre, among the best a little cathedral subject and the alley beside the cathedral.

Among the best portraits are those of Dr. Jesse of Tulane and of Carlos Casals playing the guitar. Other special groups are: "Studies on the Newcomb Campus," "Nocturnes," "Gulf Coast Scenes," "Foreign Scenes" and "Officers of the Washington Artillery." Among watercolors there are many pleasant still life studies and the "Head of a Spanish Girl" in pastel is excellent.

## PITTSBURGH

The works of Andrew O'Connor, sculptor, exhibited last month in N. Y., are to go to the Carnegie Institute here at the invitation of the directors for exhibition here during April and May. Four of the pieces by Mr. O'Connor have now gone to the Metropolitan Museum as a loan exhibit, the "Bronze Mask," "Justice," "Republic" and the "Prophets." The Metropolitan Museum has bought "The Virgin." Other sales at the N. Y. exhibition included the statue of Commodore Barry, bought by Mrs. Rumsey, daughter of E. H. Harriman, for her collection, but with the intention on the part of the buyer of giving it later to one of the public art museums; and several smaller pieces which have gone into the collections of Mr. Burtlett of New York, Mr. Evans of Chicago and Mrs. Whitney of New York. The statue of Lincoln, destined for the Capitol at Springfield, Ill., is being cast in Boston.

## NOTES OF THE DEALERS

Mr. Emile Parès, of 11 Place du Palais Bourbon, Paris, and 20 E. 55 St., N. Y., has recently returned from a sojourn in Europe, where he acquired many valuable additions to his collection of antiques.

## ART AND BOOK SALES

## Wong-Yua-Shi Porcelain Sale

Lovers of fine early Chinese porcelains, bronzes, jades and paintings are finding rare enjoyment in the inspection and study at the Anderson Galleries, Park Ave. and 59 St., of the collection of these treasures known as that of Wong-Yua-Shi now on exhibition there, and which are to be sold there Wed.-Sat. afternoons next, March 13-16, the sale beginning each afternoon at 2.30 o'clock.

Most varied and comprehensive are these collections and whether the art lover favors porcelains, jades, paintings, or bronzes, he will find an unusual assortment from which to choose. The porcelains, to be sold Wed. afternoon, include good to superior Ch'ien-lung, K'ang H'si, Ming, Sung, and Yung specimens, notably two blue and white K'ang H'si Temple jars (Nos. 123-126), the Canton and cloisonné enamels, a beaker (No. 245), another cloisonné enamel figure (No. 244) and a Canton enamel wine pot (No. 243).

The jades, agates, ivories, ambers and rock crystals are exceptionally varied and good, as are also the Ch'ien-lung colored glass bowls and vases, and the Ming and Chung cinnabar lacquer carved panels and cabinet doors. There is a curious landscape and figure panel made of kingfisher plumes, a rare cinnabar lacquer Fu lion, and some beautiful jade flower pieces.

Perhaps the most notable feature of the collections, however, are the early paintings, mostly T'ang, Sung, and Yuan. These number 43 and include some fine examples by such painters as Pian-Lu'an, Sha-Kuei, Sou-Han-Chin (Boy With Pet Ram), Wu-Chong Kui, Chou-Wen-Kuei, Cha-I, Yi-Yang-Chen, Wong-Chin-Pong (Three Lohans), Chou-Men-Foo and Su-Juen. These paintings must be seen to be appreciated and form an alluring display.

## Bergen Library Sale

The first session of the sale of the library of the late Van Brunt Bergen took place at the American Art Galleries, Tuesday even., and brought a total of \$4,855.

The highest price, \$475, was paid by George D. Smith, for No. 128, an important collection of MSS., maps and surveys relating to Kings County and Brooklyn.

No. 221—"Richard Nicolls, First English Colonial Governor of N. Y." An important historical document relative to the surrender of N. Y. by the Dutch to the English, purchased by George D. Smith for \$325.

No. 252—A collection of MSS. and documents relating to the Stoothoff family went to the same buyer for \$300.

No. 322—"The Writings of Oliver Wendell Holmes, With His Life and Letters." Artist's edition (Boston, 1892-1896). C. P. Wyckoff, \$110.

At the second and final session, Wednesday aftn., a total of \$2,084.50 was obtained, making a grand total of \$6,929.50.

No. 320—"The Complete Writings of Hawthorne." Autograph edition, by Nathaniel Hawthorne (Boston and N. Y., 1900-1902), brought \$130, the highest price, from Gabriel Weiss.

Other sales were:

No. 344—"Writings of Macaulay" (Boston, 1899-1900). Said to be the finest library edition of Macaulay. A. Swann, agent, \$120.

## Schley-Plympton-Lutz Book Sale

The first session of the sale of art books and Americana from the libraries of the late Grant B. Schley and Gilbert M. Plympton and Pauline Lutz, at the American Art Galleries, Wednesday aft., brought a total of \$3,210.50.

No. 6—"The Aldine Edition of the British Poets," all but the Burns. First editions, edited, with original memoirs by Alex. Dyce, and J. Mitford, Sir H. N. Nicolas (London, 1830-1845), brought \$400, the top price, from William Stackpole.

Other sales of interest were:

No. 29—"The Works of Bacon" (Francis Bacon), collected and edited by James Spedding, Robert Leslie and Douglas Denon Heath. First edition. (Boston, 1861). H. K. Hudson, \$370.

(Continued on page 8)

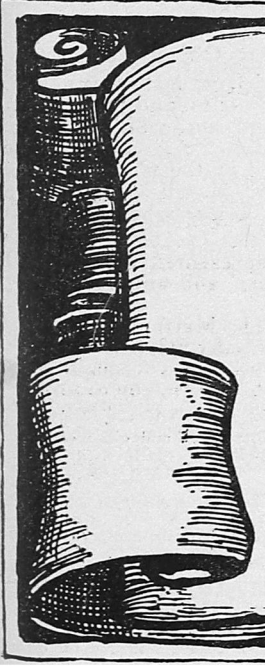
## Old Masters and Objets d'Art

AMERICAN COLLECTORS AND DIRECTORS OF PUBLIC MUSEUMS who are entertaining the purchase of famous pictures and family heirlooms which do not come into the open market can best attain their object by communicating with Mr. Arthur Ruck, who has received instructions from certain well-known English Collectors and representatives of old and titled families to realize upon their works of art by Private Treaty.

ARTHUR RUCK

4, BERKELEY STREET, PICCADILLY, LONDON, W. 1

Agent for the private sale and purchase of important works of Art





## P.&amp;D. COLNAGHI &amp; OBACH

(ESTABLISHED 1760).

Publisher by Appointment to King George



Dealers in Paintings, Drawings,  
Engravings and Etchings by  
Old and Modern Masters.  
Experts, Valuers and Publishers.

144-145-146, NEW BOND ST.,  
LONDON, W.

Cable Address, COLNAGHI, LONDON.

## Symons

Fine French Fur-  
niture  
Continental and  
Oriental Porcelains  
Fine Chippendale  
Furniture

NEW YORK—26 East 45th St.  
LONDON—Hanway St.

## Bourgeois Galleries

EXHIBITION OF SCULPTURES BY  
GASTON LACHAISE, TO MARCH 9  
CONTINUED TO MARCH 16

668 Fifth Avenue New York

YOU are cordially invited to visit  
an Exhibition of Portrait Sketches  
in pencil and watercolors by Miss  
Lauren Ford, to be held during the  
month of March at the Berlin Art  
Galleries, 305 Madison Avenue.  
Between 41st and 42nd Streets

WANTED—A strictly fine and undoubted  
etching by Rembrandt, of a landscape.  
Apply with description of subject, condition  
and price. P. O. Box 3084, Boston, Mass.

## Schley-Plympton-Lutz Book Sale

(Continued from page 7)

No. 76—"The Poetical Works of Robert Browning"  
(Robert Browning) in 17 volumes. (London, 1888-  
1894.) B. Harris, \$250.  
No. 31—"The Writings of Balzac" (Honore de Bal-  
zac), edited by George Saintsbury (London, 1896),  
extensively illustrated, all plates in two states. A.  
Swann, agent, \$152.  
No. 65—"Japan, Its History, Arts and Literature,"  
by Capt. F. Brinkley. Oriental series. (Boston and  
Tokyo, 1901-1902.) G. Stonestreet, \$135.  
At the second session, Wednesday eve.,  
193 items brought a total of \$6,443, making  
a grand total of \$9,653.50.  
The feature of the sale was No. 211, "The Writings  
of Bret Harte," in 20 volumes; author's autograph  
edition, purchased by C. Andrews for \$420.  
No. 212—"Complete Writings of Nathaniel Haw-  
thorne," in 22 volumes; autograph edition; went to  
J. F. Drake for \$350.  
No. 255—"Writings in Prose and Verse of Rud-  
yard Kipling," in 27 volumes; Japanese paper copy;  
was purchased by Charles Scribner for \$320.  
At the third session Thurs. aft., a total  
of \$6,117.50 was realized, making for the  
three sessions a total of \$15,769.  
No. 309—"Life of Napoleon Bonaparte," by Will-  
iam Milligan Sloane, extensively illustrated (N. Y.,  
1896), brought \$287.50, the top price, from Gabriel  
Weis. An oblong mahogany library stool, with em-  
broided seat, from Sir Walter Scott's Abbotsford  
study, was purchased by A. Swann, agent, for \$275.  
Other sales were:  
No. 431—"The Writings of Henry David Thoreau,"  
MS. edition, containing a quarto page of original  
MS. by Thoreau. (Boston, 1896). T. Barth, \$270.  
No. 381—"The Works of Sir Walter Scott," in-  
cluding the Waverley Novels, Poems, and Life" (Sir  
Walter Scott). (Boston, 1901-1913). (51 volumes.)  
A. E. Smith, \$250.  
No. 348—"Catalog of the Morgan Collection of  
Chinese Porcelain" (with notes by William M. Laf-  
fan, Dr. Stephen W. Bushnell, and Thomas E.  
Clarke. Privately printed by order of J. Pierpont  
Morgan, N. Y., 1904-1911.) Brentano's, \$140.  
(Sale story concluded next week)

## FRENCH &amp; COMPANY

## Works of Art

6 EAST 56th STREET, NEW YORK

ANTIQUE TAPESTRIES  
EMBROIDERIES

VELVETS  
FURNITURE

## ARTISTS' EXHIBITION CALENDAR

NATIONAL ACADEMY OF DESIGN, ninety-third  
annual exhibition. Fine Arts Galleries, 215 W.  
57 St., N. Y.—Mar. 13-Apr. 21, 1918.  
NEW HAVEN PAINT AND CLAY CLUB, Yale  
School of Fine Arts, New Haven, Conn.—Eigh-  
teenth annual exhib'n Apr. 2-27. Entries by Mar.  
16. Exhibits received Mar. 23.  
ST. LOUIS ARTISTS GUILD, Fifth annual exhib'n  
Apr. 9-June 30. Entries by Apr. 5. Exhibits  
Apr. 9.  
TOLEDO—MUSEUM OF ART—First annual ex-  
hib'n of oils, watercolors, pastels, etchings and  
sculpture, Apr. 6-28. Exhibits received by Museum  
not later than Mar. 29.  
HARTFORD, CONN.—ACADEMY OF FINE  
ARTS. Annex Wadsworth Athenæum—Eight-  
h annual exhib'n of oils, and sculptures, Apr. 15-28.  
Entries by Apr. 6.

CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS

Anderson Galleries, Park Ave. and 59 St.—French  
aviation paintings by Lieut. Henri Farre, Mar.  
10-20.  
Arlington Art Galleries, 274 Madison Ave.—Recent  
landscapes by Robert H. Nisbet, to Mar. 23.  
Art Alliance of America, 10 E. 47 St.—Paintings  
and sculpture by members of the Alliance, Mar.  
13-28.  
Art Salon, Hotel Majestic, W. 72 St.—Under the  
direction of Fred Hovey Allen. Holland, French  
and American landscapes by Pieter J. L. van  
Veen, through Mar.  
Avery Library, Columbia University, N. Y.—Photo-  
graphs showing University at different times of  
day, to Mar. 17.  
Babcock Gallery, 19 E. 49 St.—"Figures on the  
Sand," paintings by Elizabeth Wentworth Rob-  
erts, of Boston, to Mar. 16.  
Berlin Photographic Co., 305 Madison Ave.—Exhi-  
bition of "Portrait Sketches of Children," by Miss  
Lauren Ford, to Mar. 30.  
Bonaventure Galleries, 601 Fifth Ave.—A fore-edge  
painting. Limoges and Chinese enamels. Paint-  
ings of Strawberry Hill.  
Bourgeois Galleries, 668 Fifth Ave.—Sculptures by  
Gaston Lachaise, to Mar. 16.  
Brooklyn Museum, Eastern Parkway, Brooklyn—  
French Government exhibit, from San Francisco  
Exposition, through Mar. 31.  
Buccini Studios, 347 Fifth Ave.—Hand-painted wall  
panels, murals and over-mantles, painted on satin  
grounds, to Mar. 16.  
Canadian Pacific Railroad Co., 1231 Broadway, cor.  
31 St.—"Canada's Field to Victory and Peace," by  
Leonard M. Davis, to Mar. 16.  
Catherine Lorillard Wolfe Art Club, Grace House,  
802 Broadway—Annual exhib'n through Mar.  
Century Association, 7 W. 43 St.—Members' paint-  
ings, to Mar. 15.  
City Club, 55 W. 44 St.—Monotypes by Gustave  
Verbeck, to Mar. 13.  
Daniel Gallery, 2 W. 47 St.—Paintings by S. Mac-  
Donald Wright, to Mar. 19.  
Demotte, 8 E. 57 St.—Gothic art, sculptures, ta-  
pestries, furniture, statuary, paintings and rare  
fabrics.  
Durand-Ruel Galleries, 12 E. 57 St.—Paintings by  
Renoir, to Mar. 16.  
Ehrich Galleries, 707 Fifth Ave.—Paintings of merit  
by lesser known masters, to Mar. 23.  
Ferargil Galleries, 24 E. 49 St.—Rare old China, fig-  
ures, snuff-boxes, etc., in Crown Derby, Old Chel-  
sea and Monte de Cappa, through March.  
Fifth Avenue, No. 556—Pictures by I. Mortimer  
Bloch, Russian artist, assembled by Mrs. Albert  
Stern, to Mar. 16.  
Folsom Galleries, 396 Fifth Ave.—Paintings by Wm.  
H. Singer and Louis Ritman, to Mar. 16.  
Kraushaar Art Galleries, 260 Fifth Ave.—Works by  
John Sloan, Mar. 12 to 30.  
John Levy Galleries, 14 E. 46 St.—Foreign and  
American paintings.  
Little Gallery, 15 E. 40 St.—Exhibition by a group  
of Master Craftsmen, to Mar. 17.  
Macbeth Gallery, 450 Fifth Ave.—Annual exhib'n  
of 30 paintings by 30 American artists, to Mar. 27.  
Metropolitan Museum, Central Park at 82 St. E.—  
Open daily from 10 A. M. to 5 P. M., Saturdays  
until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-  
mission, Fridays, 25c., free other days. Isaac D.  
Fletcher coll'n. American sculpture display—Al-  
bert P. Ryder memorial, open Mar. 12.  
Milch Galleries, 108 W. 57 St.—Paintings by Robert  
Henri, to Mar. 16.  
Modern Gallery, 500 Fifth Ave.—Paintings by Pi-  
casso, Derain, Gris and Rivera, Mar. 11-30.  
Montross Galleries, 550 Fifth Ave.—Pictures by  
American artists.  
New York Public Library—Print Gallery (Room 321)  
170 etchings by Rembrandt, lent by Mr. J. Pierpont  
Morgan, to Apr. 18.  
Stuart Gallery—Etchings by William Strang, to  
Mar. 31.  
Pen and Brush Club, 132 E. 19 St.—Work of the  
Fireside Industries of Berea College, conducted by  
Miss Anna Ernborg, Mar. 24—Apr. 6.

The Penguin Club, 8 E. 15 St.—Paintings, drawings,  
etchings, sculpture, etc., Mar. 10-Apr. 6.  
Henry Reinhardt and Son's Gallery, 565 Fifth Ave.—  
Recent portraits and still-lives in oil by Maurice  
Fromkes, Mar. 15-31.  
Salmagundi Club, 47 Fifth Ave.—Annual exhib'n  
of oils, to Mar. 23.  
Sculptor's Gallery, 152 E. 40 St.—Sculpture, draw-  
ings and paintings by Mahonri Young, to Mar. 18.  
Jacques Seligmann & Co., Inc., 705 Fifth Ave.—Por-  
traits by Ben Ali Haggin, to Mar. 20.—Litho-  
graphs by eminent British artists showing Britain's  
efforts and ideals in the war, to Mar. 23.  
The Touchstone House, 118 E. 30 St.—Drawings and  
floor plans of houses that solve the servant problem,  
to Mar. 16.  
The Vanity Fair Shop, 718 Madison Ave.—Antiques  
collected by Mr. Amos A. Lawrence of 85 Chest-  
nut St., Boston—Italian and Flemish Primitives.  
Whitney-Richards Galleries, Holland House, Fifth  
Ave. and 30 St.—Paintings by George Elmer  
Browne, to Mar. 23.

ART AND LITERARY AUCTION SALE  
CALENDAR

American Art Association—C. W. Lockwood, col-  
lection of etchings by modern masters, together  
with a few etchings and mezzotints printed in col-  
ors from other sources, Tuesday eve., Mar. 12;  
exhib'n to date of sale. Library of Oscar Hay-  
wood, D. D., comprising Association books, MSS.  
and author's presentation copies, including an im-  
portant collection of letters and inscribed books by  
James Whitcomb Riley, and an unpublished MS.  
by "Mark Twain," Wed. aft., Mar. 13; exhib'n to  
date of sale. Library the late Charles Gregory of  
N. Y. City, including a large collection of books  
on coins, medals and postage stamps, early printed  
books and MSS., dramatic books, Americana, etc.,  
Wed. eve., Mar. 13; exhib'n to date of sale. Fin-  
ished pictures and studies left by the late Carroll  
Beckwith, N. A., by direction of Mrs. Carroll Beck-  
with, executrix, on the eve. of Mar. 20, 21; exhib'n  
Mar. 14, to date of sale. Private art collection  
formed by the late J. Dunbar Wright (to be sold  
by direction of Giraud F. Thomson, Howard K.  
Coolidge and George M. Thomson, executors), con-  
sisting of antique Chinese, Japanese and Persian  
porcelains and faïences, antique rings and other  
jewelry, vanity, bonbon and snuff boxes, silverware,  
Japanese color prints, tapestries and brocades, old  
Chinese and Persian rugs and antique and modern  
furniture. Exhib'n Mar. 14, to sale, afts. of Mar.  
18, 19 and 20. Chait and Voron collection (to be  
sold by direction of Arthur Ofner, as permanent  
receiver), consisting of antique Chinese porcelains,  
exhib'n Mar. 14 to date of sale, afts., Mar. 21  
22 and 23.  
Anderson Galleries, Park Ave. and 59 St.—Wong-  
Yua-Shi Collections early Oriental art, Wed-Sat.  
afts., Mar. 13-16 inc. Exhibition to date of sale.  
Clarke's Art Rooms, W. 44 St.—Mar. 14, 15 and 16,  
Italian antiques, primitives, tapestries, velvets, and  
other fabrics, old Italian andirons, etc., direct from  
Florence, Italy. On view from Monday, Mar. 11.

## Robinson Library Sale

(Concluded from last week)

The fourth and concluding session of the  
sale of books and MSS. from a part of the  
library of the late Mark P. Robinson, of  
Honolulu, and other consignors, took place  
at the Anderson Galleries, March 1 last,  
when the 209 items dispersed yielded a total  
of \$17,022, making the total of the entire  
sale up to \$76,000.  
The highest price, \$1,050, was paid by George D.  
Smith, a frequent buyer, for No. 699, an account of  
the Stratford Shakespeare Jubilee printed in Boston  
in 1785.  
No. 738—"B. F. Steven's Facsimiles of Manuscripts  
in European Archives Relating to America Until  
1783" (London, 1889) was purchased by F. W. Morris  
for \$985.  
No. 740—"The Works of Robert Louis Stevenson"  
(Edinburgh, 1895), thirty-two volumes, went to G.  
Wells for \$750.  
Bowman Porcelain Sale  
The second session of the sale of old  
Chinese porcelains and other Oriental art  
objects, comprising the collection of A. F.  
Bowman, of London, at the Anderson Gal-  
leries, March 1 last, brought a total of  
\$2,052, making a grand total of \$3,286.  
The highest price, \$385, was paid by D. F. Bingham  
for No. 267, a Ch'ien-lung porcelain ginger jar, 6  
inches high.  
No. 230—An XVIII century eggshell porcelain gin-  
ger jar, 5½ inches high, went to H. K. Hudson for \$95.  
The third and concluding session, March  
2, resulted in a total of \$4,309.50, making a  
grand total of \$7,595.50.  
No. 435—A K'ang-hsi imperial amphora vase of  
white porcelain, highly decorated, was purchased by  
L. B. Hammond for \$225, the leading price.  
No. 404—A Ch'ien-lung porcelain vase went to  
E. K. Buhois for \$190.

## DUVEEN BROTHERS

PARIS—NEW YORK

TAPESTRIES

PORCELAINS

OBJETS d'ART

## Vernay

Old English Furniture—Old  
English Pottery—Old Eng-  
lish Glass—Old English Sil-  
ver—Old English Pewter.  
Original Examples.

New York, 10, 12, 14 E. 45th Street  
London, W. 217 Piccadilly

## ARTHUR GRETOREX

Fine Art Dealer

Publisher of Modern Original Etchings  
and Mezzotints.

14 Grafton St., London, W.

## KELEKIAN

Objets de Collection

709 FIFTH AVENUE - NEW YORK  
2 PLACE VENDOME - PARIS  
38 KASR-EL-NIL - CAIRO

TABLETS FOR PAINTING—Rolls of  
Honor and Resolutions Engrossed. Di-  
plomas Filled. DOUGLAS & SON, 751  
Sixth Avenue, N. Y. C.

ABSOLUTELY Highest Prices Paid for  
Encyclopaedias, Sets, Books on All Sub-  
jects, especially: Art, Architecture, Cos-  
tumes, Furniture, Decoration, Etching, etc.  
Correspondence Solicited. S. Dauber, 48  
W. 115th St., New York.

## HELP WANTED—MALE OR FEMALE

Subscription and advertising repre-  
sentative wanted in Chicago, Boston, Phila-  
delphia, St. Louis, San Francisco, New York,  
Brooklyn, and other large cities. Generous  
commission and permanent arrangement.  
First class references required. Apply to  
American Art News Co., Inc., 15-17 East  
40 St., New York City. Subscribers and  
advertisers are invited to recommend re-  
liable friends.

## Hearn Art Object Sale

(Concluded from last week)

The Flemish tapestries, and tapestry pan-  
els, art furniture, and European bronzes and  
porcelains in the George A. Hearn collec-  
tion were dispersed at the sixth session of  
the sale, Saturday, March 2 last, at the  
American Art Galleries, when a total of  
\$42,228 was realized.  
No. 1232—A set of six Louis XV tapestry armchairs  
brought \$5,100, the top price, from Mr. George B.  
Wheeler.  
Other sales were:  
No. 1231—Set of six Louis XV armchairs, tapestry  
covered decorations, La Fontaine's Fables. Miss  
Lorenz, agent, \$4,260.  
No. 1255—French Renaissance needlework panel  
center of petit point. P. W. French & Co., \$2,600.  
No. 1256—XVII century Flemish tapestry. Duveen  
Bros., \$1,750.  
No. 1230—Louis XV tapestry and gilt wood settle.  
Miss Lorenz, agent, \$1,525.  
No. 1229—Pair of Louis XV Bergeres. Miss Lorenz,  
agent, \$1,300.  
No. 1215—Pair of bronze statuettes: "The Bac-  
chantes." Miss Lorenz, agent, \$1,000.  
No. 1262—XVII century Flemish tapestry. Lans Co.,  
\$1,000.  
No. 1205—"Lion Crushing a Serpent" (bronze),  
by A. L. Barye, modeled in 1832-33, a reduction of  
the colossal group in the Tuileries gardens, Paris.  
Miss Lorenz, agent, \$900.  
No. 1180—Two XIX century black hawthorne beak-  
ers, with slender oviform bodies and trumpet-shaped  
necks. Muller, \$800.

## Henry Reinhardt & Son

### OLD AND MODERN PAINTINGS

New York  
565 Fifth Avenue

Chicago  
536 S. Michigan Avenue

Paris  
12 Place Vendome

### Annual Exhibition of 30 Paintings by 30 Artists

MACBETH GALLERY  
450 FIFTH AVENUE NEW YORK CITY

Telephone Bryant 6739 Established 1875  
**D. CALO & SONS**  
American and Foreign Paintings  
Artistic Picture Frames  
107 West 46th Street New York

#### Hearn Art Object Sale

The seventh and concluding session, Monday afternoon, brought a total of \$6,472, making a total for the seven afternoon sessions of \$159,678, and a grand total for the entire sale, including the paintings, of \$763,623.50.

No. 1454—An XVIII century Dutch 18-sarat gold snuff box brought \$245, the top price, from Otto Bernet, agent.

#### Other sales were:

No. 1455—XVIII century French gold snuff box, spindle-shaped. B. Kroepelian, \$225.  
No. 1337—III century, B. C., tanagra terra-cotta statuette. Miss R. H. Lorenz, \$170.  
No. 1410—English portrait miniature of the Misses Rushout. (After Andrew Plimer). W. B. Lawrence, \$155.  
No. 1474—Two XVIII century Persian faience bottles. R. Reed, \$100.

#### John D. Crimmins Book Sale

Rare first editions of books by American and English authors, and autograph letters by celebrities in the collection formed by the late John D. Crimmins were dispersed at the first session of the sale, Tuesday aft., at the Anderson Galleries, for a total of \$11,425.10.

The famous Douai Bible in 42 volumes, assembled by the late Augustin Daly, brought the record price of \$6,250 from George D. Smith.

The Douai Bible, said to be the most extensively extra-illustrated work of the kind known, contains more than 8,000 prints and drawings, and many engravings and etchings by Durer and Rembrandt, either originals or copies. There are also steel engravings by Raphael, Morghen, Muller, Sharp and others. The original drawings include one by Raphael, from the collection of Sir Joshua Reynolds. The Bible bears a Dublin imprint, is dated 1792, and was purchased by Mr. Crimmins at the Augustin Daly sale.

#### Other sales were:

No. 206—"Their Majesties' Servants," annals of the English stage from Thomas Betterton to Edmund Kean, by Dr. Doran. (New York, 1865.) George D. Smith, \$375.  
No. 92—Biographical and critical dictionary of paint-

ers and engravers from the revival of the art under Timabue, and the alleged discovery of engraving by Finiguerra, to the present time, by Michael Bryan. Illustrated by nearly 2,000 engravings (London, 1816). George D. Smith, \$375.

No. 185—"The Park and Its Vicinity, in the City of N. Y.," by Henry B. Dawson, extended to two volumes, extra-illustrated, mainly by Mr. Crimmins himself. (Morrisania, 1867.) George D. Smith, \$200.  
No. 121—"Life of Charles Carroll of Carrollton, with His Correspondence and Public Papers" with the Joline bookplate. (N. Y., 1898.) Justice Morgan J. O'Brien, \$97.50.

No. 108—"English Bards and Scotch Reviewers," a satire, by George Gordon, Lord Byron (N. Y., 1865) with 400 portraits and letters. George D. Smith, \$235.  
No. 29—"Ingoldsby Legends," by R. H. Barham, illustrated by Cruikshank and John Leech. Rare first edition. (London, 1840-1847.) G. Wells, \$72.50.  
No. 25—"American Engravers and Their Works," by W. S. Baker. A first edition and illustrated by nearly 175 engraved portraits and views. (Phila., 1875.) George D. Smith, \$150.

At the second session, Wednesday aft., a total of \$3,710.10 was realized, making a grand total of \$15,135.10.

No. 257—"Reminiscences of Old N. Y. for the Past Sixty Years," by John W. M. D. Francis (N. Y., 1865-70) brought \$325, the top price of the sale, from George D. Smith.

#### Other sales were:

No. 404—MS. Horae with ten large and five small miniatures representing various saints. (French XV century). George D. Smith, \$280.  
No. 259—"Letters to Benjamin Franklin, from His Family and Friends" (1751-1790). George D. Smith, \$80.

At the third and concluding session of the sale, which took place Thurs. aft., there were 224 items sold for which a total of \$3,986 was realized, making a grand total of \$19,122.

The highest price, \$360, was paid by George D. Smith for No. 605, four works concerning New England, by Charles Thomson, bound in one volume (London and Philadelphia, 1757-1764). The copy is profusely illustrated and composed of first editions.

No. 494, a volume relating to U. S. S. "Constitution" and containing "Old Ironsides" by Cooper, together with excerpts from Putnam's Monthly, was purchased by George D. Smith for \$302.

No. 495, a volume pertaining to the old Jersey Prison ship, went to M. J. O'Brien for \$225.

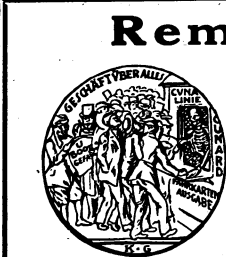
#### John D. Crimmins Picture Sale

The sale Tuesday evening last at the Anderson Galleries, Park Ave. and 59 St., of 63 pictures and 16 miniatures, forming the collection of the late John D. Crimmins realized a total of \$39,165.50 and made an auspicious opening for the new galleries.

There was a large attendance and the bidding was good. The highest figure of the sale, \$6,300, was given for an early and strong example of George Inness, "Off the Coast of Cornwall," by Mr. George D. Smith. The Ralston Galleries paid \$3,500 for an early example of Corot, "Castle in Lombardy." Some other good prices were \$1,850 given by Mr. F. Childs for an example of the American painter, H. W. Ranger, \$1,025 paid by Mr. D. J. Deardon for Geo. Henry Harlow's "The Pet Kitten," and the same price paid by the International Art Gallery for an attributed David Teniers' "Wayside Inn," and \$3,000 for Munkacsy's "Visit to the Raby," by Mr. H. T. Trobridge. Another Munkacsy, "Feeding the Favorite," brought \$2,800 from Mr. Henry Schultheis.

The following is a list of pictures sold, with catalog number, artist's name, title, size in inches, height first, width next, buyer's name (when obtainable) and sale price:

Artist's Name	Title	Buyer's Name	Price
1—Rosenkrantz, C. H.	"Blessed Virgin and the Lilies," 20x54.	A. E. Paterson	\$335.00
2—Haag, J. P.	"Youthful Artist," 9½x7½.	Mrs. C. Jennings	35.00
3—Kricheldorf, C.	"Peasant Girl with Rose," 29x22.	F. Maybaum	35.00
4—Ranger, H. W.	"Old Oaks and New," 28x36.	F. Childs	1,850.00
5—Rorke, E. A.	"Head of Irish Peasant," 23½x20.	W. M. Reynolds	15.00
6—Durand, A. B.	"View of West Point," 15¼x23¼.	G. D. Smith	280.00
7—Knight, D. R.	"Wild Flower Gatherer," 20x14.	Ralston Galleries	185.00



### Remember the Lusitania

Actual reproduction of medal circulated in Germany in commemoration of the cowardly sinking of the Lusitania.

Make it your patriotic duty to expose this example of the Hun's frightfulness.

The medal was designed by Karl Goetz of Munich whose initials appear on it. The date, May 5, indicates that the designer had instructions from the authorities as to the proposed date of sinking. The actual date was two days later, May 7.

The prow is that of a battleship. The Lusitania did not have a ram as shown, neither did it have the biplane nor armored motor car, this having been a sarcastic reference to the certification of the U. S.

In the water is shown a box probably supposed to contain army supplies or ammunition. The artist prefers not to show the innocent women and children who were drowned.

Under this is the inscription, "The Giant Steamship Lusitania, sunk by a German diving boat, May 5, 1915."

On the Reverse Side are shown Americans in devil-may-care attitudes and vulgar garb crowding each other to purchase tickets from Death, who is the ticket agent for the Cunard Line. At the top is the inscription, "Business over everything."

The figure reading the paper is evidently intended to represent President Wilson in his golf suit. In spite of warning from a gentleman in silk hat, probably representing Von Tirpitz, he is paying no attention to the accounts of U-boat dangers which appear on the other side of the sheet.

#### A Memento of the Great War

It is over two inches in diameter, and is a perfect bronzed reproduction of the original. Will be sent postpaid in cardboard box with complete descriptive data of the medal and the lies it portrays upon receipt of one dollar (\$1). Send postoffice money order or insure remittance to Lusitania Medal Co., Room 245, Metropolitan Tower, or "American Art News," 15 East 40 Street, New York, N. Y.

8—Wilson, R.	"Italian Landscape," 20x16.	Scott & Fowles	375.00
9—Jalabert, C. F.	"The Annunciation," 21½x16.	W. M. Reynolds	210.00
10—Willcock, G. B.	"Landscape with Old Mill," 16½x23½.	W. H. Stalker	110.00
11—Knaus, L.	"Springtime," 18x13½.	W. M. Reynolds	425.00
12—Opie, J.	"Portrait of J. Philpot Curran," 24x20.	W. M. Reynolds	200.00
13—Verboeckhoven, E. J.	"Old White Nag," 23¼x18½.	H. Schultheis	175.00
14—Lastman, P.	"John the Baptist Preaching," 43x32.	F. L. Taylor	675.00
15—Ribera, C. L.	"In the Italian Quarter, Paris," 13x20.	W. M. Reynolds	700.00
16—Sir G. H. Boughton,	"Isaak Walton and the Milkmaids," 26x30½.	McDonough Galleries	225.00
17—Girard Firmin,	"Fleurs tout frais," 27¼x42.	W. M. Reynolds	400.00
18—Shee, Sir M. A.	"Portrait of R. B. Sheridan," 14x½2.	W. Stone	225.00
19—Piot, A.	"Italian Flower Girl," 51x30.	J. de Jonghe	350.00
20—Lambert, L. E.	"Mother Cat and Kittens," 16¼x13.	Holland Galleries	150.00
21—Peale, R.	"C. Carroll of Carrollton," 24x18.	Geo. D. Smith	675.00
22—Detaille, J. B. R.	"Incroyables," 11¼x8¾.	Miss May Crimmins	235.00
23—Kaufmann, A.	"Mother and Infant Boy," 24x20.	M. H. Stalker	125.00
24—De Penne, C. O.	"Before the Hunt," 12¼x9¾.	Geo. D. Smith	220.00
25—Reynolds, Sir J.	"The Infant Samuel," 18x15.	W. M. Reynolds	300.00
26—Unknown XVII Century Artist	"Ascension of St. Francis of Assisi," 20x18.	C. T. Dietrich	25.00
27—Allen, T.	"Maplehurst at Noon," 28½x42.	D. J. Deardon	175.00
28—Shee, Sir M. A.	"Portrait of the Hon. C. E. Norton," 45½x35½.	M. J. O'Brien	450.00
29—Reni, G.	"St. John in the Desert," 45x35.	Dietrich Galleries (St. Louis)	275.00
30—Jose de Villegas,	"Halberdier of the Court," 37½x33½.	W. M. Reynolds	150.00
31—Harlow, G. H.	"The Pet Kitten," 26x30.	D. J. Deardon	1,025.00
32—J. C. de Miranda,	"Young Prelate in Red Cap and Coat," 32x24.	W. Stone	700.00
33—Teniers, D. (the Elder),	"Wayside Inn," 46x59.	International Art Galleries	1,025.00
34—Baron M. de Munkacsy,	"Visit to the Baby," 42¼x59.	H. T. Trowbridge	3,000.00
35—Diaz de la Pena N. V.	"Ladies Bathing in the Woods," 14x11.	Ralston Galleries	825.00
36—De Haas, J. H. L.	"Cows in Landscape," 45x59.	Rosenbach Co.	400.00
37—Reynolds, Sir J.	"Portrait of Edmund Burke," 28¾x23½.	G. D. Smith	400.00
38—Lawrence, Sir T.	"Portrait of Lady M. Blessington," 12x10.	M. E. Fitzgibbons	160.00
39—Allori, A.	"Youthful St. Baptist as the Annunciator," 43¼x32½.	A. E. Morse	110.00
40—Cedarstrom, B. T.	"The Dominican's Orchestra," 32½x36½.	Thos. Hetzler	450.00
41—Mettling, L. V. F.	"The Cook and Her Cat," 27½x15½.	Knoedler & Co.	175.00
42—Bougereau, A. G.	"A Babe for Baptism," 26x19.	C. E. Sexton	800.00
43—Van Dyck, Sir A.	"Madonna, Child and St. Catherine," 38x31.	W. S. Hughes	385.00
44—Domingo, F.	"The Song," 21½x26.	W. M. Reynolds	500.00
45—Hans Holbein (the Younger),	"Portrait of Desiderius Erasmus," 14¾x11½.	F. L. Taylor	250.00
46—Corot, J. B. C.	"A Castle in Lombardy," 29x42.	Ralston Galleries	3,500.00
47—Beraud, J.	"After Mass: S. Philip du Roule," 24¼x33.	H. Black	375.00
48—Del Garbo, R.	"Madonna, Child and Two Saints," 52x53.	L. D. Morgan	1,000.00
49—Haag, J. P.	"The Little Dish-Drier," 9½x7½.	V. M. Scheidler	180.00
50—Beraud, J.	"The Introduction," 10¼x14.	G. D. Smith	110.00
51—Opie, J.	"Portrait of a Little Girl," 16½x13½.	S. D. Preston	135.00
52—Corot, J. B. C.	"Landscape," 10x13.	John Levy	1,300.00
53—Frere, P. E.	"The Little Cook," 12¼x9½.	G. D. Smith	120.00
54—Bonington, R. P.	"The Procession in a Cathedral Church," 38x28.	Miss Mercedes Crimmins	1,000.00
55—Constable, J.	"Landscape with Distant Village," 25x30.	V. J. Keeble	725.00
56—Munkacsy, Baron M. de,	"Feeding the Favorite," 32x42.	H. Schultheis	2,800
57—Inness, G.	"Off the Coast of Cornwall," 26x31.	Geo. D. Smith	6,300.00
58—Nicoll, E.	"A Crow to Pluck" or "Reckoning the Cost," 13x16.	Geo. D. Smith	275.00

ESTABLISHED 1888

## The Ehrich Galleries

Dealers in  
Paintings by "Old Masters"

707 FIFTH AVE., at 55th Street, NEW YORK

WE specialize in, "Old Masters," not only those of the European schools but those of America as well—including such early artists of our own country as Copley, West, Stuart and Sully. "Old Masters" satisfy something more than the taste for beautiful pictures; they are surrounded by the glamour and romance of the past.

Photographs of Paintings in the Galleries on request.

### OLD MASTERS

Exceptional Opportunities of making private purchase from historic and family Collections of GENUINE OLD MASTERS and OBJETS D'ART can be afforded to American Collectors and representatives of Museums by

**ARTHUR RUCK**  
4, BERKELEY ST., PICCADILLY, LONDON, W.  
Agent for the sale of important works of art

## Saito Chinese Antiques

NEW YORK: 48 East 57th Street  
SAN FRANCISCO: 284 Post Street

## ARLINGTON GALLERIES

274 Madison Avenue, bet. 39th & 40th Street

### MODERN PAINTINGS

Exhibition by American Artists  
Every Fortnight During the Season

Appropriate for Gifts

## New Mezzotints in Color

are being constantly issued.

JUST OUT: Edward, Lord Darnley after Hoppner by Milner and Cottage Children after Gainsborough by Cox. Also Paintings, Etchings and Engravings.

## KLACKNER GALLERIES

7 West 28th Street, between 5th Ave. and Broadway

## EXHIBITION OF Recent Landscapes

by  
**GEORGE INNESS, JR.**  
continued through March 9  
by (special request)

### Edison Gallery

473 Fifth Avenue New York

59—Hofner, J. B.	"Shearing the Sheep," 65x90.	J. de Jonghe	350.00
60—Tait, A. F.	"Jack in Office," 24x36.	H. G. German	275.00
61—Dolph, J. H.	"Weaver on the Old Farm Loom," 22x30.	G. D. Smith	80.00
62—Magrath, W.	"The Colleen Bawn," 6x4½.	V. M. Scheidler	70.00
63—Jettell, E.	"Landscape with Cattle," 13½x16.	H. Schultheis	320.00

MINIATURES			
64—Labrone,	"Lady of the Wonderful Tresses," 4x3.	A. C. Bower	17.50
65—Remy,	"Femme au Manchon," diameter 3.	J. C. de Jonghe	15.00
66—Renard,	"The Chatelaine," 4¼x3¼.	W. M. K. Olcott	15.00
67—P. Comte,	"Mme. P. Bonaparte," 3¼x3¼.	D. J. Deardon	31.00
68—Barigny,	"Th: Young Napoleon," diameter 3.	E. O'Brien	20.00
69—Mabella,	"Louis Seize of France," 3¼x2¼.	H. Black	17.00
70—Mabella,	"Country Fete," 6x8.	R. Ederheimer	52.50
71—Mabella,	"Queen of Louis XIV," 5¼x4¼.	J. D. de Jonghe	10.00
72—Mabella,	"Queen Marie," 3¼x2¼.	G. D. Smith	12.50
73—Mabella,	"Anne Blennerhassett," 3x2¼.	H. Black	19.00
74—Mabella,	"Young Gentleman," 2¼x2.	W. A. Stone	40.00
75—Mabella,	"Breast-pin Portrait of O'Connell," 1¼x1.	A. V. Leavens	11.00
76—R. Cosway,	"Young Lady with the Blue Eyes," 4½x3½.	H. Black	27.50
77—One of the Peales,	"Portrait of a Lady of the White House," 2½x2.	G. D. Smith	27.50
78—One of the Peales,	"Spanish Eikon," 8¼x6¼.	G. D. Smith	45.00
Total			\$39,165.50



## LEWIS AND SIMMONS

*Rare Objects of Art  
and Old Masters*

605 Fifth Avenue  
NEW YORK

LONDON—180 New Bond Street

PARIS—16 Rue de la Paix

## R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH  
BARBIZON  
AMERICAN  
MODERN DUTCH

**BOSTON**

398 BOYLSTON STREET

## Scott & Fowles

ART  
GALLERIES

590 Fifth Avenue

Between 47th and 48th Streets  
NEW YORK

## JACQUES SELIGMANN

57 Rue St. Dominique  
(Ancien Palais Sagan)

PARIS

Jacques Seligmann & Co.  
INC.

705 Fifth Avenue  
NEW YORK

## THE RALSTON GALLERIES

HIGH CLASS PAINTINGS  
OF THE EARLY ENGLISH  
& BARBIZON SCHOOLS

*Original Etchings  
Colored Sporting Prints  
& Old English Mezzotints*

567 FIFTH AVENUE—NEW YORK  
AT 46th STREET

[Telephone Circle 3676]  
Spanish Art Galleries

IMPORTERS OF

**Antiques**

734 FIFTH AVE NEW YORK

Branch of MADRID and VITORIA, SPAIN

## THE Folsom Galleries

396 Fifth Avenue (bet. 36 & 37 Sts.)  
NEW YORK

Selected American Paintings  
Rare Persian Faience

On Exhibition During March

American Old Masters

including

"A Tragedy of the Sea"

by George Inness

Catalog illustrating 65 American paintings  
sent on receipt of one dollar. Art Notes and  
notices of current exhibitions free on request.

Young's Art Galleries

66 E. Jackson Blvd. CHICAGO

## Satinover Galleries

IMPORTERS OF  
Selected Old Masters

3 West 56th Street - New York

## DREYFOUS

582 FIFTH AVE. NEW YORK

Antique and Modern  
WORKS OF ART

Furniture, Enamels, China,  
PARIS Fine Leather Goods, Etc. LONDON

## Holland Galleries

(Established 1858)

American and Foreign Paintings  
500 FIFTH AVENUE, NEW YORK  
N. W. Cor. 42nd St.

## N. E. MONTROSS

Works of Art

**MONTROSS GALLERY**

550 FIFTH AVE. NEW YORK

## PORTRAITS

Art Salon Universal EARLY  
416 MADISON AVENUE AMERICAN  
AND  
TELEPHONE MURRAY HILL 1480 OTHER  
SCHOOLS

Telephone Plaza 6093 APPRAISERS

## EMILE PARES

IMPORTER OF

Antiquities and Art Objects—Tableaux

20 EAST 55th STREET, NEW YORK

PARIS—11 Place du Palais Bourbon

## T. J. LARKIN

Rare Chinese Hardstone

104 NEW BOND ST. LONDON

## E. C. BABCOCK

FINE QUALITY PAINTINGS

19 East 49th Street

## FRANK PARTRIDGE

Old English Furniture

Antique Chinese Porcelains

& WORKS OF ART

741 FIFTH AVE. NEW YORK

26 King St., St. James', London

## E. F. Bonaventure

Works of Art

Books in fine Bindings

Engravings, Drawings

High Class Paintings

601 FIFTH AVENUE

above forty-eight street

NEW YORK

## Arthur Tooth & Sons

Established 1842

High Class Paintings

London: 155 New Bond Street

Paris: 41 Boulevard des Capucines

London  
Osaka



Kyoto  
Boston

Peking

Shanghai

## YAMANAKA & CO.

254 & 680 Fifth Avenue

NEW YORK

**WORKS OF ART**

FROM

**JAPAN AND CHINA**

## C. & E. CANESSA

Antique Works of Art

Paris: 125 Champs Elysees

Naples: Piazza di Martiri

New York: 1 West 50th St.



## CECILIA SCHIEWECK

Paintings

Rare Objects of Art

Successor to

Henry Reinhardt

MILWAUKEE

## ARNOLD SELIGMANN

Works  
of Art

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.  
Incorporated

7 W. 36th St., New York

## JOHN LEVY

HIGH CLASS  
PAINTINGS



14 East 46th Street

OPPOSITE THE RITZ-CARLTON

## F. Kleinberger Galleries, Inc.

725 Fifth Avenue

New York

9 Rue de l'Echelle

Paris

Ancient Paintings

Specialty Primitives

of all Schools

and

Old Dutch Masters

## HAMBURGER RES.

Antique Works of Art, Curi-  
osities, Tapestries, China,  
Decorative Furniture

**PARIS**

362 Rue St. Honore